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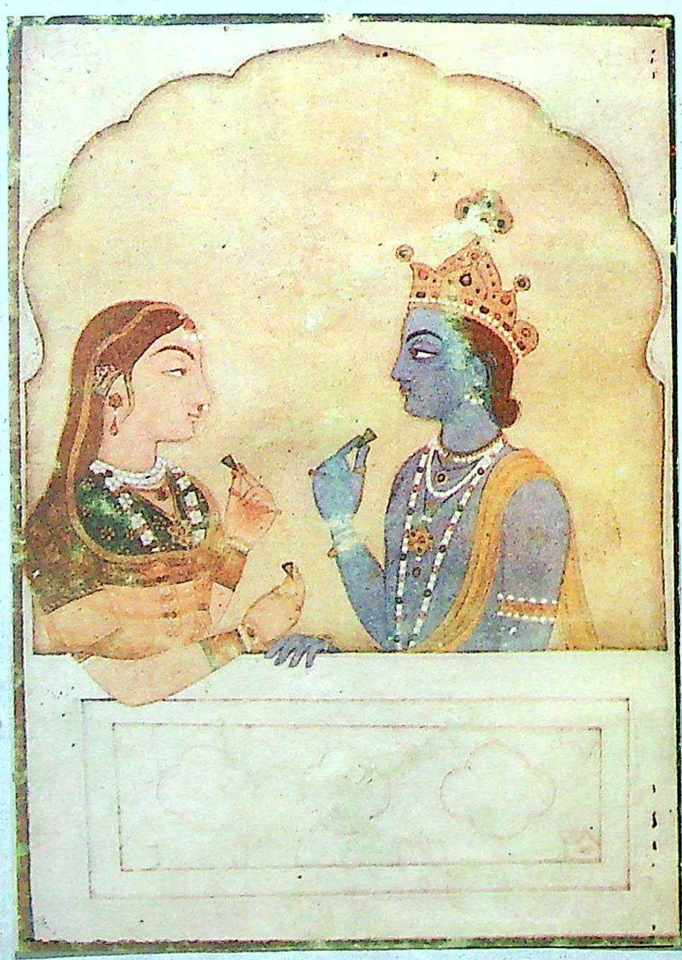
Rupam



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RUPAM

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I.—THE ART OF ASIT KUMAR HALDAR.

By JAMES H. COUSINS. (A.M.R.I.A.)

A certain eminent art critic, annotating a book of reproductions of pictures by eastern artists, in which he had included Mr. Asit Kumar Haldar's 'Apsarâ,' noted the obvious influence of Ajanta in this picture. Now it happened that the picture of the dancing Apsarâ was done by Mr. Haldar some time before he went with Mr. Nanda Lal Bose and others on Lady Herringham's epoch-making expedition (1919—1911) to the rock-temples of Ajanta to make copies of the frescoes which had survived time, climate and vandalism. It also happens that, despite his beautiful reproductions in water colour of two of the cave frescoes, Mr. Halder left Ajanta behind him, and in the subjects of his choice and his method of presenting them, has given it a wide berth. His two reproductions of the frescoes were purely human—a girl with a fly-flapper, and the purification of a prince. He has made his salutation to divinity in three pictures of Śri Krishna, a couple concerning Mahâdeva, and one of the Lord Buddha. He has escaped theology, almost escaped the *puranas*, and has earned a distinctive place in the hierarchy of Indian artists as a painter who, whether dealing with mythology and symbolism, with history or with humanity and nature, invests his work with a pervasive sense of the intermingling of the human spirit with the divine spirit.

And yet, while the art critic was quite out in his hazard as to the Ajantan influence in Mr. Haldar's 'Apsarâ,' he was right in a very real and deep sense, in the sense that no artist (and particularly no artist endowed with the æsthetic and mental responsiveness of Mr. Haldar and his fellows in the modern Bengal school) can escape the characteristic current in the ocean of their racial consciousness. The influence of the Buddhist frescoe (if 'influence' it can be called) is more explicit in his touching composition of "Guhak and Râma'—where the hero embraces the 'untouchable' and demonstrates that one touch of human nature makes the whole world akin (Pl. I A). The more I see of oriental art, and the more I brood on it with a view to apprehending (if I can) its secret, the more clearly I realise that there is an angle of art-vision in the East which is fundamentally distinct from the angle of art-vision of the West. By fundamental distinction I do not mean matters of technique, such as the Indian preference for water-colour; or of mannerism, such as the slender waist, and snaky finger of Ajanta; or of physical vision, such as the posture and perspective that are a bewilderment to the non-eastern eye which looks for what it regards as truth to nature. I mean an attitude of the spirit, a difference of direction which, while it may meet somewhere on the thither side of the sphere of reality, is, at our line of longitude, as distinct as the direction of east and west—as distinct, also, as the crystallising polar regions of art, and art's volatilising tropics. Deeper than subject and method in art is the controlling central direction of a people's philosophy of life. The emotional quality, the mental significance, the very turn of the wrist of non-Asian art, are coloured, furnished and guided by the concept of a single earth life, beginning at birth, and passing through death to a state of eternal fixity in bliss or misery. Even where art is agnostic, its agnosticism is a reaction to the general view of life and life hereafter: its denial is shaped and tinctured by what it denies. Anti-Christian art is Christian art in a posture of negation.

So is it also with regard to Asian art in its Indian phase (which includes the early art of China, Korea and Japan). Below its patient, reposeful, sober, impersonal exterior; below its feeling, whose vibrations are often so subtle as to be imperceptible to those who respond to slower and more obvious wavelengths; below its intellectual assumptions, which are not bound upon the forehead of wrinkled speculation, but twisted with the convolutions of the brain and passed into the essential stuff of thought; there is the concept of a single life—not a single personal life on the earth, but One Life elaborating

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itself through the wonderful multiplicity and variety of form in nature and humanity, and smiling with a joy that is reflected in the soul of the artist when he apprehends and registers some juxtaposition of apparently discrete elements in the detail of life and so comes upon the secret of her unity.

This concept shines through the art of Ajanta. It also illuminates the art of Bengal to-day—not because the Bengal artists have, rightly, drawn from the true fountain-head of their art in some measure, but because the one concept nourishes and inspires both. The great Buddhist art of over twelve centuries ago is one with modern Hindu art, even where it has divested itself of theology and ritual, as is largely the case in the work of Asit Kumar Haldar. The pressure towards this central idea of the essential unity of life is inescapable, and shows itself in many aspects. Buddhism was Hinduism shorn of its heaven-ascending wings. Hindu art to-day is Buddhist art readmitted to the presence of the heavenly hierarchy with appropriate ceremonial. It is so also in the general life of India. Superficially it is kaleidoscopic; essentially it is telescopic, the concentric circle of the present and intermediate eras enfolding the small glass of deep vision. With a turn of the head one can pass, on an Indian street, from to-day to three thousand years ago—from the flash and stench of an automobile to the trudging figure of one in the unbroken line of chanters of the *vedas*, clad in beads and loin cloth and the odour of sanctity. There is no clash in the mind that knows. The vision of the seers was vertical. It saw the meshes of evolution through which the particularisations of the future were sifted. The *vahana* of Rama crossed the skies between India and Ceylon (if not in actual physical fact, at least in real anticipation) centuries before the Greek Dædalus set wings on the shoulders of his son or Leonardo da Vinci nearly killed his servant in trying to do the same. In India the ancient is up-to-date in anticipation, and the up-to-date is the ancient fulfilled. The discoveries of Jagadish Chandra Bose are but annotations to the *upanishads*, elaborations from the root principle of their life and his—"there is no truth apart from the unity of things."

Hence it comes to pass that in making a survey of the work of any one of the major artists of the modern Bengal school, one has a feeling that the whole school is squattering around the central figure of the moment, and that one has to address it (as Queen Victoria complained that Gladstone addressed her) as a public meeting with Rajputana and the Kangra Valley to left and right of the middle foreground, and the caves of Ajanta in the background.

But while there is this essential unification underlying the whole history and range of Indian painting, there is a characteristic differentiation between the works of the various artists. Mr. Haldar is among the colour-poets of the Bengal school, not after the dramatic and epic manner of that master of tenuous strength, Nanda Lal Bose, but after the lyrical manner of his own sensitive and rhythmical genius which has expressed itself in a gallery of beautiful paintings in water-colour and of pencil drawings of wonderful fineness.

I have seen many of his original pictures. I have seen practically all of them in adequate reproductions. I have talked over art and its significances with him and his fellow-artists under the moon in the congenial atmosphere of that home of poetry and painting Shantiniketan, with the world's song-master, Rabindranath, not far away; and looking back over a month of time and a thousand miles of distance, I have with me, as I think of Mr. Haldar's art, a sense of delicate beauty, of exquisite reserve of high significance. His pair of lotus panels (Fig. A) are a pure offering to the spirit of Beauty, conceived in the same mood of worship as the lotus-offering figure in 'Pronâm.' I recall as examples of his reserve his water-colour picture of a poor mother and her child in a rainstorm [Photogravure Frontispiece]. Mother's love is in the arm and hand that give compassionate, though inadequate, shelter to her baby from the thick slant lines of a tropical shower. The patience and faith of India are in the quiet unanxious eyes that seem to see to the end of the shower—eyes that are metaphors of the permanence of vision that sees calm beyond the transient fury of the storm. The captive woman ('The Prize of War') sits patiently in the tent awaiting destiny.

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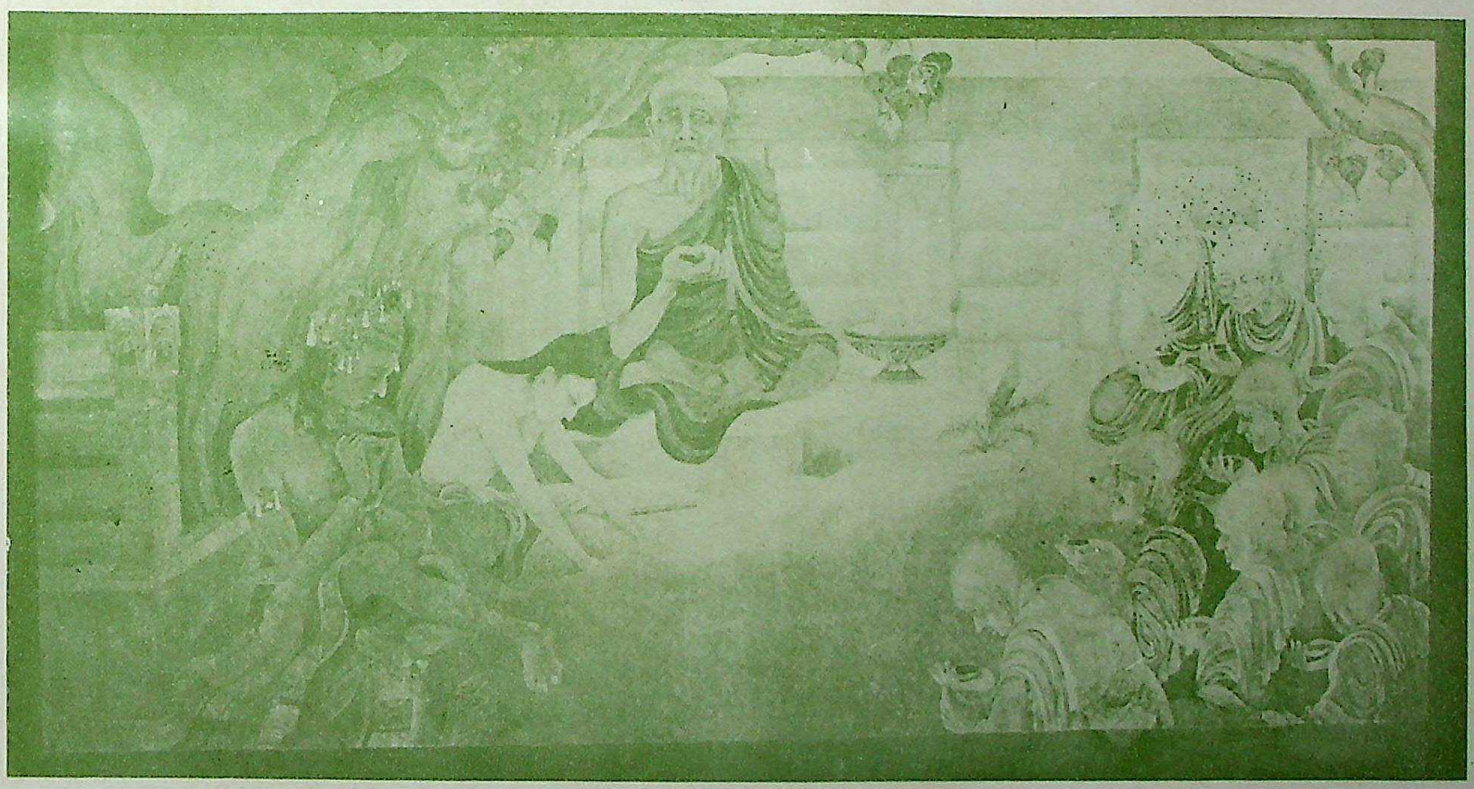
A Guhaka and Rama



B. Kunâla : The Blind son of Asoka

By the courtesy of
Mr. P. N. Tagore

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Rāsa-Līlā.

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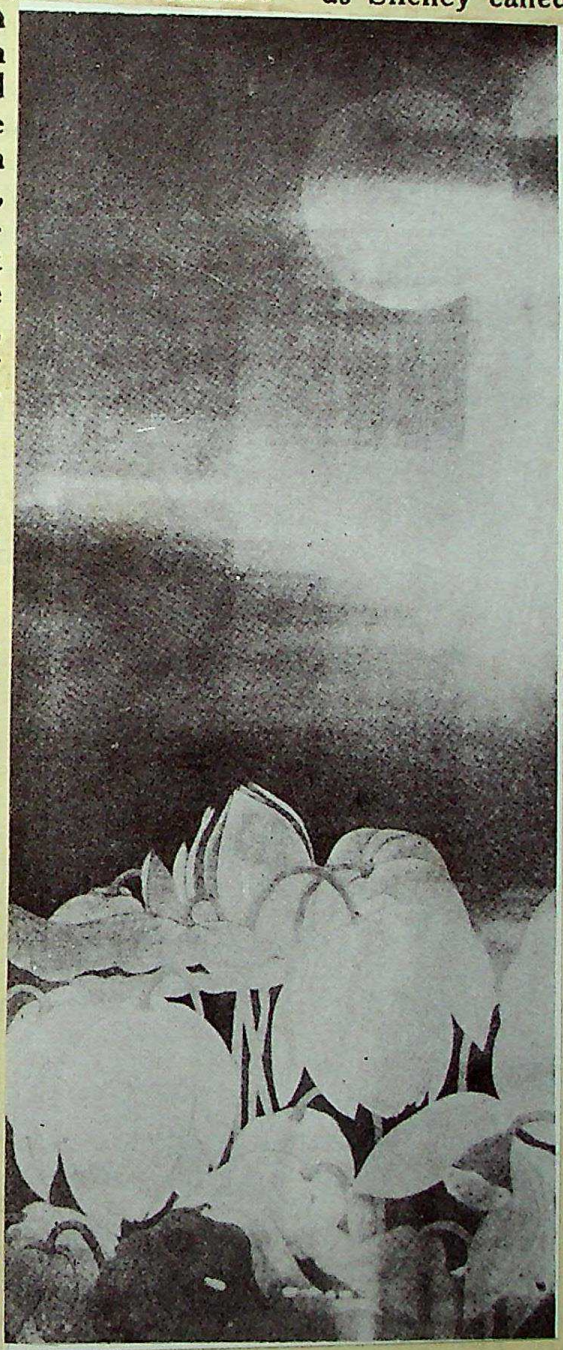
The dancing old man and child in 'The Cycle of Spring' move ceremonially, even though, with fine insight, the artist has made the petals, the grass, the shrub, the hair and beard of the old man, and the clouds all move in a cosmic dance in the same direction.

There is no abandon either of despair or joy in these, or any other, of Mr. Haldar's pictures; for abandon means exaggeration in one or other direction and a denial of the other side of the question. To attain intellectual virtuosity, Mr. Haldar and his fellows would have to shut themselves out from the thrill of *ananda* (joy), that seems to flicker through every line of their work. To achieve emotional piognancy they would have to put the smoked glass of denial in their line of vision. Their work, as exemplified in that of Mr. Haldar, is at the point of poise between head and heart, escaping on one side the caparisoned frigidity of much of the intellectual art of Europe, and, on the other, the sulphurous emotional heat of the cinematograph grimace. A fine example of this poise is found in Mr. Haldar's 'Rasalila' (*vide* Plate II) which was first seen at the December 1920 exhibition of the Indian Society of the Oriental Art in Calcutta and which I had the opportunity of meditating upon in October 1921 at Shantiniketan. Ostensibly it is a picture of a moonlit cloud moving across the sky. But superimposed on the cloud is a procession of figures in stately dance. In the centre is Sri Krishna playing on his flute, and before and after are *gopis* (his girl companions) drifting with him and with the cloud across the background of night. There is a solemn joy in every lineament of every figure—a spontaneity of chaste delight controlled by some ritual of beauty and truth, which, because it is essential, has no sense of being imposed. We feel that the song of the procession is 'wise and lovely,' as Shelley called the sons of Silenus (notwithstandingthe ill reputation of the sylvan divinity). The loveliness of Mr. Haldar's 'Râsalilâ' is on the face of it. Its wisdom is, as all wisdom should be, implicit and pervasive. It comes to us as the answer to the picture's challenge to the mind as to what perception of the mystery of the universe moved the artist to this exquisite integration of mythology and nature. If an artist born in the Christian tradition were to paint a picture expressing what is wrapped up in the Hebrew poet's exclamation—'The heavens declare the glory of God, and the firmament showeth, His handiworks,' he would touch the significance of 'Râsalîla' with this difference, that to the inner eye of the Indian artist the cloud is not an objective manifestation of a quality of the creator, but is essentially himself, Purusha, the Divine energy, gives out the music of his creative desire and nature (*prakriti*) in all the alluding variations of one substance moves rhythmically in response. Our artist, if he were a poet in words, as he is in colours, could not sing, as Wordsworth did, 'I wandered lonely as a cloud.' To him there is no lonely cloud, for it is the dancing feet of the Lord of Love that speeds them along the sky.



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This is art at its highest, and therefore its proper work—the work of revealing (not merely uttering) the mystery of life; and it is characteristic of art at this level of significance that its mode is not symbolical but metaphorical. Elsewhere* I have tried to set forth at length the differences in these two modes of expression in the arts. Here I can only refer to them to the extent that the reference may enable us to appreciate this element in Mr. Haldar's art. The symbolical method takes one thing to stand as a kind of code signal for another, as the cross for self-sacrifice, or the monkey (by association in India with the story of the Ramayana) for fidelity. The symbol and the thing symbolised enter the mind separately. This is the mode of intellect as used by the English symbolical painters, G. F. Watts and Noel Paton. To say that a hero had a heart like a lion's is to put two hearts in the field of consciousness, the lion's heart being the symbol of the man's bravery. A peculiar result of this method is that the quality of the symbol assumes the place of importance in the mind. We think of the lion as superior in bravery to the man. The symbol usurps the place of the subject. If we understand this process we understand why dogma and external observance gradually take the place of realisation and life in the history of the religions. Metaphor makes an instantaneous identification of the visual figure and the thing signified. To say that a hero had a lion's heart is to telescope the figure of speech and the subject. Some transfer of quality from the figure to the subject takes place here also; but, speaking generally, the metaphorical mode has less danger for the subject than the symbolical. We may state the difference in a phrase thus—symbolism indicates something else; metaphor indicates something more.

There are three pictures of Mr. Haldar's which show this power of adding a 'little more (and how much it is!)' One is the picture of Shiva and Parvati (Pl. III A) depicting the incident of Shiva's coming in disguise to his consort and telling her things unfavourable to the character of her husband (himself disguised). Parvati refuses to believe the allegations and tries to break away from the story-teller. At this moment (which is the moment of the picture) the Lord of Creation reveals himself in his true form to his *shakti* (power). In the sky, beyond a vista of the snowy Himalayas, the crescent moon is so disposed as to rest on the head of Shiva, thus entangling the Divine Being with the whole of creation. Here the artist accepts the traditional Hindu mythos, and makes his own addition to the personal manifestation of divinity he adds the cosmic. In 'Dawn' he used natural symbolism. A darkly draped and sleepy woman figure stands in front of a wide awake golden man-figure who is chapleted and carries a flower. The man is saying something in the ear of the woman. We infer a command of departure. The title indicates the symbolism at one level, but there is an imitation in the picture to the contemplation of dawnings besides those of a new day in the calendar—dawnings in the heart when flower-bearing hope sent despair out of doors, dawnings in the mind when illumination followed doubt, and dawnings deeper and vaster in the soul of humanity and the universe. In 'The Spirit of the Storm' Mr. Haldar is metaphorical. In the midst of a finely realised stormy sky there are flashes of lightning and a deluged rain. One feels as if raised to the dizzy and fascinating centre of a tropical cyclone. Then the cloud-shapes resolve themselves into the figure of a woman with hand outstretched flinging on to the thirsty earth, from the heart of cosmic solicitude for human well-being, the boisterous benediction of the monsoon. [One could follow out his idea in other pictures, but exigencies of space forbid.] Here also one could meet the obvious objection to reading into the pictures more than the artist intended. The philosophical and psychological fallacy involved in the objection may well form the substance of another study. In Mr. Haldar's case we are left in no doubt as to his attitude to his art. It is set forth in his striking water colour entitled 'Shilpir Mohavanga' (the end of the artist's illusion) (Pl. III B) about which Mr. Haldar has given me the following note: 'An artist's object is not merely to create form. He has a higher aim, namely, to symbolise eternal Beauty and Truth through the medium of his creation.

*Symbol and Metaphor in Art, *Shama'a*, July 1921.

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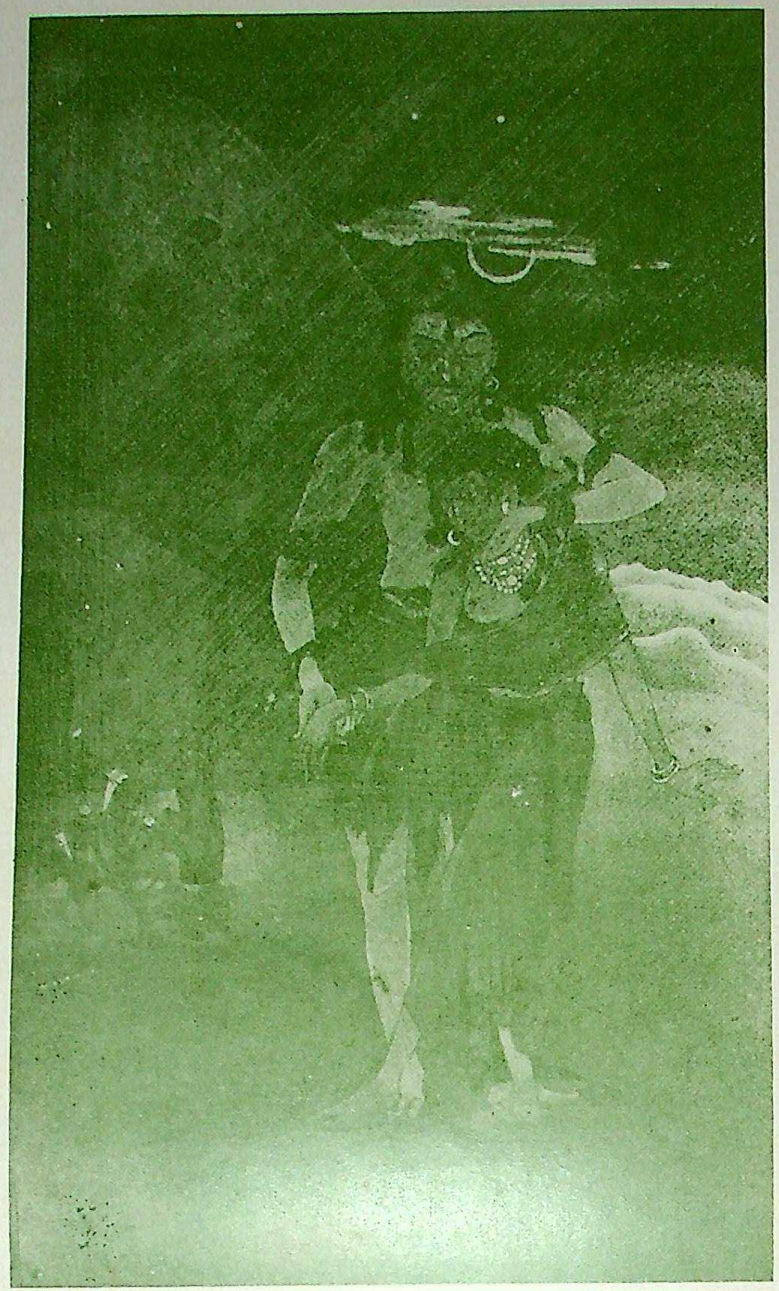

A. Shiva & Parvati

Coll. The Hon'ble P. R. Das, Patna

B. End of the Artist's Illusion

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If what he creates fails to signify ideal Beauty and Truth, his art becomes unbearable to him. The ideal and the real which are one in his mind, become divorced in actual expression and he is ready to destroy that which has failed to give him true joy. When the Creator (Mahâdeva) observes untruth in the midst of his creation (which is Truth), he assumes the form of Rudra (the destroyer) to annihilate the falsehood. This picture represents a sculptor in the act of finishing his work. But in the very moment of its completion he destroys it, for the image that has come out of the stone is not that which is in his mind, it has failed to express the ideal Beauty and Truth, and has expressed instead the desire of the flesh.'

The late Sister Nivedita noted the metaphorical power of enlarged suggestion in Mr. Haldar's works, and wrote as follows of 'The Vînâ' (Coll. Mr. Jennings). 'We have here a small work of indescribable beauty of drawing colour and setting. The rich autumn tints yield to an equally rich blue over head. The terrace roof, at nightfall or at dawn, suggests vastness or solitude fit for the dreaming attitude and pensive air of the woman in the fore-ground. We can almost hear the faint sweet notes of the *vina* in her hand, as she seeks for the song of the heart.....'

The work of the Bengal artists has been criticised for its not being 'true to nature.' The criticism is pointless where it is applied to pictures of mythological personages who are 'supernatural.' Applied to certain of Mr. Haldar's pictures that rest on the solid earth there may be granted a few moments' justification of the charge of anatomical license—but if that few moments' space is employed in an attempt to realise the method and purport of Mr. Haldar's art, as already set out by himself above, the charge will, I think, be withdrawn. Mr. Haldar is, as I have already said, a poet in colour, and he is entitled to as much divergence from the strict 'truth to nature' of photographic art as the divergence to which the poet in words is entitled from the strict canon of prose. No one speaks as poetry speaks. No one sees as poetical painting sees. 'I stood tiptoe upon a little hill' is a line of pure poetry, but it was the poetry that stood tiptoe, not the poet. The tiptoe mood and vision (*i.e.*, painting as in poetry) must have tiptoe expression even though the poet or artist could no more stand on the tips of his toes than on the tips of his fingers.

Mr. Asit Kumar Haldar is just over thirty years of age, and with a family heredity of artistic taste and achievement reinforcing the natural responsiveness of his own genius to the *Rasalila* that found expression in Ajanta over a thousand years ago, and in finding expression to-day in Bengal, should delight lovers of art with a long line of works —to which the exponents of the coming art-criticism, based on spiritual values, may turn for inspiration and ratification.

II.—THE CREATIVE IDEAL.

By RABINDRA NATH TAGORE.

IN an old Sanskrit book there is a verse which describes the essential elements of a picture. The first in order is 'rûpa-bheda,' separateness of forms. Forms are many, forms are different, each of them having its limits. But if this were absolute, if all forms remained obstinately separate, then there would be a fearful loneliness of multitude. But the varied forms, in their very separateness, must carry something which indicates the paradox of their ultimate unity, otherwise there would be no creation.

So in the same verse, after the enumeration of separateness, comes that of pramânâni proportions. Proportions indicate relationship, the principle of mutual accomodation. A leg dismembered from the body has the fullest license to make a caricature of itself. But as a member of the body it has its responsibility to the living unity which rules the body; it must behave properly, it must keep its proportions. If by some monstrous chance of physiological profiteering it could outgrow by yards its fellow stalker, then we

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know what a picture it would offer to the spectator and what embarrassment to the body itself. Any attempt to overcome the law of proportion altogether and to assert absolute separateness is rebellion; it means either running the gaunlet of the rest or remaining segregated.

The same Sanskrit word 'pramânâni,' which in a book of æsthetics means proportions, in a book of logic means the proofs by which the truth of a proposition is ascertained. All proofs of truth are credentials of relationship. Individual facts have to produce such passports to show that they are not excommunicated, that they are not a break in the unity of the whole. The logical relationship in an intellectual proposition, and the æsthetic relationship indicated in the proportions of a work of art, both agree in one thing. They affirm that truth consists not in facts, but in harmony of facts. About this fundamental note of reality the poet has said, 'Beauty is truth, truth beauty.'

Proportions which prove relativity, form the outward language of creative ideals. A crowd of men is desultory, but in a march of soldiers every man keeps his proportion of time and space, and relative movement, whi makes him one with the whole vast army. But this is not all. The creation of an army has for its inner principle one single idea of the general. According to the nature of that ruling idea, a production is either a work of art or a mere organisation. All the materials and regulations of a joint stock company have the unity of an inner motive. But the expression of this unity itself is not the end; it ever indicates an ulterior purpose. On the other hand, the revelation of a work of art is fulfilment in itself.

The consciousness of personality, which is the consciousness of unity in ourselves, becomes prominently distinct when coloured by joy or sorrow, or some other emotion. It is like the sky, which is visible because it is blue, which takes different aspects with the change of colours. Therefore for creation of art the energy of an emotional ideal is necessary; for its unity is not like that of a crystal, passive and inert, but actively expressive. Take for example the following verse:—

"Oh, fly not, Pleasure, pleasant-hearted Pleasure,
Fold me thy wings, I prithee, yet and stay.
For my heart no measure
Knows no other treasure
To buy a garland for my love to-day."
"And thou too, Sorrow, tender-hearted Sorrow,
Thou gray-eyed mourner, fly not yet away,
For I fain would borrow
Thy sad weeds to-morrow,
To make a mourning for love's yesterday."

The words in this quotation, merely showing its metre, would have no appeal to us; with all its perfection and its proportion, rhyme and cadence, it would only be a construction. But when it is the outer body of an inner idea it assumes a personality. The idea follows through the rhythm, permeates the words and throbs in their rise and fall. On the other hand, the mere idea of the above quoted poem, stated in unrhythmic prose, would represent only a fact, inertly static, which would not bear repetition. But the emotional idea, incarnated in a rhythmic form, acquires the dynamic quality for those things which take part in the world's eternal pageantry.

Take the following doggerel:—

"Thirty days hath September,
April, June and November."

The metre is there; therefore it simulates the movement of life. But it finds no synchronous response in the metre of our heart-beats; it has not in its centre the living idea which creates for itself an indivisible unity. It is like a bag which is convenient, and not like a body which is inevitable.

This truth, implicit in our own work of art, gives us the clue to the mystery of creation. We find that the endless rhythms of the world are not merely constructive; they strike our own heart-strings and produce music.

Therefore it is we feel that this world is a creation; that in its centre it has a living idea which reveals itself in an eternal symphony, played on innumerable instruments, all keeping perfect time. We know that this great world-verse that runs from sky to sky is not made for the mere enumeration of facts; it is not 'Thirty days hath September;'—it has its direct revelation in our delight. That delight gives us the key to the truth of existence; it is personality acting upon personalities through incessant manifestations. The solicitor does not sing to his client, but the bridegroom does to his bride.

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And when our soul is stirred by the song, we know it claims no fees from us, but brings the tribute of love and a call from the bridegroom.

It may be said that in pictorial and other arts there are some designs that are purely decorative and apparently have no living and inner ideal to express. But this cannot be true. These decorations carry the emotional motive of the artist, which says: 'I find joy in my creation, it is good.' All the language of joy is beauty. It is necessary to note here, that joy is not pleasure and beauty is no mere prettiness. Joy is the outcome of the detachment from self, freedom of spirit. Beauty is that profound expression of reality which satisfies our hearts without any other allurements, but its own ultimate value. When in some pure moments of ecstasy we realise this in the world around us, we see this world, not as merely existing, but as decorated in its forms of sounds, colours, lines; we feel in our hearts that there is one, who through all things proclaim: 'I have joy in my creation.'

That was why the Sanskrit verse gave us for the essential of a picture, not only the manifoldness of forms and the unity of their proportions, but also *bhavah*, the emotional idea.

It is needless to say that upon a mere expression of emotion,—even the best expression of it,—can rest no criterion of art. The following poem is described by the poet as '*An earnest suit to his unkind mistress*:—

> And wilt thou leave me thus?
> Say nay, say nay, for shame!
> To save thee from the blame
> Of all my grief and grame.
> And wilt thou leave me thus?
> Say nay! say nay!'

I am sure the poet would not be offended if I expressed my doubts about the earnestness of his appeal or the truth of his avowed necessity. He is responsible for the lyric and not for the sentiment which is a mere material. The fire assumes different colours according to the fuel used; but we do not discuss the fuel, only the flames. A lyric is indefinably more than the sentiment expressed in it, as a rose is more than its substance. Let us take a poem in which the earnestness of sentiment is truer and deeper than the one I quoted above:—

> 'The sun
> Closing his benediction,
> Sinks, and the darkening air
> Thrills with the sense of the triumphing night,—
> Night with her train of stars
> And her great gift of sleep.
> So be my passing!
> My task accomplished and the long day done,
> My wages taken, and in my heart.
> Some late lark singing,
> Let me be gathered to the quiet West,
> The sundown splendid and serene,
> Death.'

The sentiment expressed in this poem is a subject for a psychologist. But for a poem, the subject is completely merged in its poetry like carbon in a living plant which the lover of plants ignores, leaving it for a charcoal-burner to seek.

This is why, when some storm of feeling sweeps across the country, art is under a disadvantage. For in such an atmosphere the boisterous passion breaks through the cordon of harmony and thrusts itself forward as the subject, which with its bulk and pressure dethrones the unity of creation. For a similar reason most of the hymns used in churches suffer from lack of poetry. For in them the deliberate subject, assuming the first importance, benumbs or kills the poem. Most patriotic poems have the same deficiency,—they are like hill streams born of sudden showers, which are more proud of their rocky beds than of their water currents; in them the athletic and arrogant subject takes it for granted that the poem is there to give it occasion to display its muscles. The subject is the material wealth for the sake of which poetry should never be tempted to barter her soul, though the temptation should come in the name and shape of public good or some usefulness. Between the artist and his art must be that perfect detachment which is the pure medium of love. He must never make use of this love except for its own perfect expression.

In every-day life our personality moves in a narrow circle of immediate self-interest. And therefore our feelings and events within that short range become prominent subjects for ourselves. In their vehement self-assertion they ignore their unity with the all.

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They rise up like obstructions, and obscure their own backgrounds. But art gives our personality the disinterested freedom of the eternal, there to find it in its true perspective. To see our own home in flames is not to see fire in its verity. But the fire in the stars is the fire in the heart of the infinite; there it is the script of creation.

Matthew Arnold, in his poem addressed to a nightingale, sings:—

'Hark! ah, the nightingale!
The tawn-throated.
Hark! from that moon-lit cedar what a burst!
What triump! hark,—what pain!'

But pain when met within the boundaries of limited reality repels and hurts; it is discordant with the narrow scope of life. But the pain of some great martyrdom has the detachment of eternity. It appears in all its majesty, harmonious in the context of everlasting life, like the thunder-flash in the stormy sky, not on the laboratory wire. Pain on that scale has its harmony in great love; for by hurting love it reveals the infinity of love in all its truth and beauty. On the other hand, the pain involved in business insolvency is discordant: it kills and consumes till nothing remains but ashes.

The poet sings:—

'How thick the bursts come crowding through the leaves!
Eternal Passion!
Eternal Pain!'

And the truth of pain in eternity has been sung by those very Vedic poets who had said, 'From joy has come forth all creation.' They say:—

'Sa tapas tapatvâ sarvam asrajata Yadidam kincha.'
'God from the heat of his pain created all that there is.'

The sacrifice which is in the heart of creation is both joy and pain at the same moment. Of this sings a village mystic in Bengal:—

'My eyes drown in the darkness of joy,
My heart, like a lotus, closes its petals in the rapture of the dark night.'

That speaks of a joy, which is deep like the blue sea, endless like the blue sky; which has the magnificence of the night and its limitless darkness enfolds the radiant worlds in the awfulness of peace; it is the unfathomed joy in which all sufferings are made one with it.

A poet of mediæval India tells us about his source of inspiration in a poem containing a question and an answer:—

'Where were your songs, my bird, when you spent your nights in the nest?
Was not all your pleasure stored therein?
What makes you lose your heart to the sky, the sky that is limitless?'

The bird answers :—

'I had my pleasure while I rested within bounds
When I soared into the limitless, I found my songs!'

To detach the individual idea from its confinement of every-day facts and give to its soaring wings the freedom of the universal is the function of poetry. The ambition of Macbeth, the jealousy of Othello, would be at best sensational in police court proceedings, but in Shakespeare's dramas they are carried among the flaming constellations, where creation throbs with Eternal Passion, Eternal Pain.

III.—THE AESTHETICS OF YOUNG INDIA.

By BENOY KUMAR SARKAR.

1.—TWO SPECIMENS OF ART APPRECIATION.

A GIFTED Indian painter writes to me, from Calcutta (March 9th, 1921): 'If I had spent years among the museums and exhibitions of Paris, I could never have reproduced a replica of that art in an Indian city.'

The artist's argument is thus worded: 'People, including our greatest men, come back from Europe, with a changed point of view, which they cannot adjust to Indian conditions. Our ideas must live and grow on Indian conditions, however much our education and outlook may be finished and enlarged by foreign travels and intimate

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contact with the living phases of a living civilisation.'

The writer is not only an artist of distinction, but is also the author of writings on several phases of Indian painting and sculpture. He is familiar, besides, with the art-history of the world in both its Asian and European developments.

Almost in the same strain Mr. 'Agastya' gives his reactions to the 'Art of a Bengali Sculptor' in the *Modern Review* for May, 1921. Says he: 'Though the subject is Indian there is nothing in it, which could not come from the chisel of a non-Indian sculptor. Indeed, our grievance is that in Mr. Bose's (Fanindra Nath) works we search in vain for the revelation of the Indian mind of an Indian artist, the peculiarity of his point of view, and the traditions of his great heritage.'

'Agastya' also, like my friend the painter, attacks the problem from the standpoint of a 'question larger than the merits of his (Bose's) individual works.' 'What is the value,' asks he, 'of a long training in a foreign country, which disqualifies an artist from recognizing and developing his own national and racial genius? A nation can no more borrow its art from abroad than its literature.'

The problem is explicitly stated by 'Agastya' in the following terms. 'We are told,' writes he, 'that Mr. Bose perfected his training by his travels in France and Italy. We are not told, if he ever studied the masterpieces of old Indian sculpture and extracted from them the lessons which no Greek marble or bronze could teach him.' Further, 'an Indian artist,' as we are assured by 'Agastya,' 'is destined to tread a path not chosen by artists of other nationalities.'

From his communication in the *Modern Review* Mr. 'Agastya' appears to be 'an authority of Indian sculpture.' He is at present, as may be gathered, engaged in deciphering with his 'old eyes dim with age' some of the 'worm-eaten palm-leaves on image-making now rotting in the archives of the Palace Library at Tanjore.' Consequently, he claims to be resting 'in a place of telescopic distance' and to 'have a more correct perspective and a wider and a dispassionate view of things, unattached by temporary values or local considerations.' It must be added that 'Agastya' also has cared to devote attention to Ruskin, Leighton and other Westerners.

2. THE CURRENT STANDARD OF ÆSTHETIC APPRAISAL.

These statements, coming, as they do from two authorities, might be strengthened by passages from the writings of other Indian writers, who are known to be connoisseurs and art-historians, or art-critics. For, virtually with no exception the field of art-appreciation is being dominated in India by one and only one strand of thought. And this 'monistic' critique of æsthetic values which our archæologists and essayists have chosen to advocate in season and out of season is essentially none other than what Euro-American 'orientalists' and 'friends of the orient' have propagated in regard to the 'ideals' of Asian art and civilisation.

There are two conceptions underlying each of the above specimens of art-appraisal.

First, there runs a hypothesis as to the 'Indianness' of Indian inspiration, *i.e.*, the distinctiveness of Hindu (or Indian?) genius or in, other words, as to the alleged antithesis between the 'ideals of the East' and those of the West.

Secondly, both writers have pursued certain canons in regard to the very nature and function of art itself. In their appreciation of paintings and sculptures, they seem to be guided exclusively by the subjects painted and carved, in other words, by the story, legend, or literature of the pictorial and plastic arts. That is, while travelling in the realms of art they continue to be obsessed by the results of their studies in history, literary criticism, and anthropology.

This methodology of art-appreciation has long awaited a challenge. It is the object of the present communication to offer this challenge.

3.—THE BOYCOTT OF WESTERN CULTURE.

Let us follow the first point in the current standard of art-appreciation systematically and comprehensively to its furthest logical consequences.

If the exhibitions of paintings, sculptures and decorative arts conducted under the auspices, say, of a salon like the *Societe des Artistes Francais* in Grand Palais

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(Paris) every spring, or the collections of Assyro-Babylonian cylinders, Greek vases, Roman sarcophagi, Etruscan urns, the safety-pins of Roman Gaul, the keys of Saalburg, Renaissance bronzes, and the mosaics, coins, and *terra cottas* of different epochs in the museums of Europe and America, and the studies concerning these monuments published in the monographs of learned societies, or visits of investigation to the edifices of Moscow, the basilica of Algeria, the Byzantine sphere of influence in Asia Minor and Eastern Europe, not to speak of the Acropolis and the Gothic Cathedrals, should have to be ruled out as of questionable importance in regard to the spiritual equipment of an Indian creator of art-forms, because, in sooth, the East is postulated always to have been and ever in the future to remain different from the West, can we not dogmatise, with the same emphasis, that writers of novels, dramas and lyric poetry in modern Marathi, Urdu, Bengali, Hindi, Tamil and other Indian languages are not likely to imbibe any inspiration or derive any creative suggestions from Whitman, Browning, Sudermann, Ibsen, Dostoyevski, and Hervieu? And yet what else is Indian literature of the last two generations, but the product of India's intimate acquaintance with and assimilation of Western literary models?

If the frescoes of Ajanta and the basreliefs of Bharhut, if the South Indian bronzes and Rajput-Pahari illustrations, if the *gopurams*, the *shikharas* and the Indo-Moslem domes and minars are to exclude from India's æsthetic vision, the superb architectural immensities engineered by the American designers of sky-scrapers, the styles of Kiev and Novogorod, the glories of Florence and Ravenna, the Parthenon and the Notre Dame, why should not Kural, Kalidas, Vidyapati, Tukaram and Tulsidas monopolise the imagination of every rising genius in the field of Indian letters? Should Hari Narayan Apte have produced another volume of *Abhangs?* Should the creator of *Bande Mataram* have compiled another *Kathasaritsagara?*

Pursuing the current logic of art-appreciation, we should have to dictate that Indians must by all means avoid the contact of Lavoisier and his disciples, of Humboldt, Pasteur, Agassiz, Maxwell and Einstein, because in order to be true to Hindu 'heritage,' it is necessary to boycott everything that has appeared in the world, since Leibnitz, Descartes and Newton! No Indian, therefore, we must accordingly advise, should investigate the acoustics of the violin, because not much on this subject is to be found in the mediæval *Sangita-ratnakara!* And since the only mechanical engineering of which our great encyclopædia, the *Brihat Samhita*, is aware is the dynamics of the bullock cart, no Indian, if he wishes to remain a loyal Indian, must pry into the mysteries of the printing press, wireless telegraphy, the Zeppelin, and long-distance phones!

From the identical standpoint, the student of Hindu heritage in polity should be asked to come forward, with the message that India's Indianness is to be found only in Kautilya or that from the great vantage ground of the *Arthashastra* and of the Tamil inscription discovered at Uttaramallur Young India can afford to declare a contraband of Rousseau, Washington, Mill, Mazzini, Treitschke, and Lenin!

Perhaps the advocates of the current method in art-appreciation will consider our students of philosophy to be the best representatives of Indianness, and of the distinctive Hindu spirit, because during the period of over half a century they have failed to produce anything superior to mere paraphrases, translations and commentaries of the ancient *Darshanas*, and have thus marvellously succeeded in demonstrating that they were incapable of assimilating and extending the thought-world exhibited by masters from Bacon to James and Wundt.

And certainly, the apostles of Indianness of the Indian mind will as a matter, of course, fail to appreciate the achievement, whatever be its worth, of Vivekananda simply because on account of his Western leavening, this Carlyle of Young India happened to realise and exploit the dynamic possibilities of a philosophy undreamt of by Shamkarâchârya.

The absurdity of the current methodology in the appraisal of life's values is patent on the surface.

4. ACHIEVEMENTS OF THE MODERN MIND.

Our Vishvakarmâ had succeeded in inventing a bullock cart. He could not hit

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upon the steam engine. Is this why the bullock cart is to stand for 'spirituality,' and the steam engine for gross materialism? Is this why the bullock cart should be regarded as the symbol of Hindu genius, and the railway, and all that has followed it of the Western?

But how old is the steam engine in the West as an aid to transportation or manufacture? This machine was unknown to the Vishvakarmâs of Greece and Rome and of Europe down to the French Revolution. The difference between the East and the West in materialism is then not a difference in 'ideals,' but only a difference in time, which can be measured by decades.

What the bullock cart is, to the steam engine, that is all that Hindu genius had produced during the epochs of its creative history to all that Western genius has produced during, roughly speaking, the last two hundred years. Previous to the advent of the recent phase of civilisation East and West ran parallel, nay identical, in the 'point of view,' in 'genius,' in 'spirit.'

Here is a test case. The music of Beethoven, nay, the 'harmonies,' 'symphonies' and 'overtures' of modern Europe would have been as unintelligible in the Middle Ages, to Dante, and his predecessors for instance, as they are still unintelligible to us in Asia simply because we have not advanced further than the discoveries of our forefathers in the thirteenth century.

If to-day, an Indian *ostad*, but one who is conversant with the theory of Indian music—a condition perhaps very difficult to fulfil in the present state of the art—were to attempt mastering the technique of the great 'composers,' a class of artists unknown in Indian tradition of this new West, and on the strength of that equipment proceed to improvise some novel forms for our own *ragas* and *raginis*, should he be condemned as a diletanttee or should he be appreciated as the true disciple of our own *swadeshi* Bharata and Dhananjaya? And if a failure, should he not be honoured as the first term in a long series of pioneering experiments?

The instance of music is offered as a typical problem for Young India, because music is perhaps *the* line of creative activity in which Indian 'genius' has taken the least step forward in centuries. Even the elementary work of matching appropriate 'chords' to the notes of a melody or of devising a musical notation has not been attempted as yet.

5. THE ALLEGED INDIAN POINT OF VIEW.

From achievements, let us pass on to the analysis of ideals, the same problem, in fact, turned inside out. The question may reasonably be asked: What is the Indian spirit? What is the distinctive Hindu or Orient ideal?

Is it to be detected in the *charkha*, the handloom, and in cottage industry? But previous to the 'industrial revolution' mankind nowhere knew of weaving factories, a Massachusetts Institute of Technology, and the Krupp Workshops.

In the 'village communities,' those so-called rural republics as every Indian has learned to repeat *ad nauseum* since the publication of Metcalfe's Report? But England also should appear to be quite possessed of the Hindu spirit because there, says Gomme, the anthropologist and historian of civics, the 'localities' have 'survived all shocks, all revolutions, all changes, and their position on the map of England is as indestructible as the country itself.' Has Metcalfe said anything more or different about India, the country, *sui generis* of *panchayat* and 'local government?'

In agriculture? But all through the ages civilisation has fundamentally been agricultural. And to-day not only in France, Russia and Germany, but even in the United States agriculture, including *go-seva* (or cow-'worship'), is the greatest single occupation of the people.

In land revenue as the principal item of public finance? But the backbone of the national treasury, even under the Roman Empire, was furnished by the realisations from land, nay, from crown-land.

In the *shrenis, ganas,* corporation or gilds? But these economico-political unions have served the same social, religious, ethical, literary, and artistic functions of the Europeans in the Middle Ages, as in India.

In monasticism and *sadhuism?* But in a religious map, say, of England in the sixteenth century, previous to the dissolution of monasteries, the country will appear to have

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been dotted over almost, with as many cathedrals, churches, *ashrams, mathas, tapovans,* 'forests,' as our own *punyabhumi,* sacred Motherland.

In the sanctity of the home and in the reverence for the female sex? But even in 1921, entire Latin Europe, as we understand from Joseph-Barthelemy, the liberal suffragist, in his *Le Vote des Femmes,* is disposed, although without *purdah,* to look with disfavour on the public and political activities of women. And in the Anglo-Saxon world, even in go-ahead America, although the tremendous economic developments of the last century have inevitably led on to the recognition of the independent status of the woman in law and politics, it is the 'society,' obsessed as it is with the ideal of the *Hausfrau,* which still rules the 'proprieties' of the 'eternal feminine' in the daughter, the bride, the wife, and the mother.

What, then, are the elements in the Indian 'atmosphere,' which differentiate it, whether item by item or *ensemble,* from other atmospheres? Where are to be discovered the specifically Indian 'traditions' of human evolution?

In the 'enlightened despotism' and *pax sarva-bhaumica* (peace of the world-empire) of the Mauryas, Guptas, Palas, Cholas, Moghuls, and Marathas? But one has only to envisage Versailles or study the seventeenth century of European civilisation with open mind in order to be convinced that there has not occured anything in the history of the world since the days of the ancient Egyptians more dehumanising and demoralising than the autocracy, intolerance, luxury, effeminacy and licentiousness, which Europe has exhibited, under her Bourbon and other Pharaohs.

6.--RACE-IDEALS IN FINE ARTS.

Perhaps here one should be interrupted with the remark that the *rasas* or emotions with which paintings and sculptures deal belong to a category altogether distinct from the psychological processes involved in the making of exact science, industrial technique, material inventions, and social or political institution. It might be suggested in other words that although the sciences may be conceded to be universal, international, cosmopolitan, or human, fine arts are on the contrary essentially racial, national, local or regional.

For the present we need not enter into a discussion as to the correct physiological and psychological basis of the mentalities operating in the different orders of creation. We shall only single out certain types from the art-history of the world at random and examine if they really point to any psychological diversity, any divergence in *rasa* between race and race.

Let us consider the epochs of European art previous to the moderns, say previous to Da Vinci, Rembrandt, and Velazquez. The sociology of that Western art will be found to be governed by the same *rasas,* the same ideals, whatever they be, as that of the Hindu. We have only to visit the galleries or go around the world with eyes open, *i.e.,* with an eye to the 'pragmatic' meaning of the diverse art-forms in the life's scheme of the different peoples.

The sculptures of Greece and their Roman copies do not tell any story different from the images of the Hindu gods and goddesses. The art of Catholic Europe (both Roman and Greek Church), embodied in the architecture, painting, stained glass, mosaic, bas-relief, and statue, is one continuous worship of the unknown, the infinite, and the hereafter, which the Hindu or the Buddhist considers to be a monopoly of his own *shilpa-shastra* and temple paraphernalia.

Ecclesiastical art was practically the only art of Europe until about three centuries ago. From an 'intensive' study of the Notre Dame alone (such as the orientalists and archæologists are used to bestow on our Ajantas and Bharhuts), from an analysis of the elongated statues, the design of parallels, the transcendentalised anatomies, the morals on the fascade, the chimerical animals on the roofings, the ritualistic basis of its internal arrangements, and the metaphysics of its mystical theology any Asian can satisfy himself as to the existence in Western civilisation of everything which he considers to be essential to 'spirituality.'

To what extent has this old religious mentality or superstitious attitude disappeared from modern Europe? Even to-day a Catholic priest is shocked to see the nudes in the Museum of Fine Arts at Boston or in the Luxembourg galleries at Paris. While examining the paintings and sculptures of the saints or the illustrations of the Biblical

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stories, should he chance to come across a 'modern' treatment somewhere hard by, he knows that he has committed a sin against the most important commandment. This is the attitude also of every 'decent' Christian woman, specially among Catholics, the more so in the villages. What more does Indian 'intuition' demand? And Catholicism is still the predominant religion in Euro-America.

Cornelius, Overbeck and other painters of German romanticism in the early years of the last century must have out-Hindued the Hindu in their practice of *dhyana, yoga,* meditation. In order to derive inspiration they renounced their family ties, and came all the way to Italy, because, verily, they believed, as says Lewes in his *Life of Goethe,* that highest art was not achievable except by *sadhus, sanyasis,* Capucins and Rosicrucians.

Even in the 'idealistic' interpretation of art-philosophy it is possible to find the alleged Hindu principles in Western speculation. If Croce's Italian Aesthetic is too contemporaneous, one can cite Schiller from Germany of a few generations ago. For, says he, in his *Use of the Chorus in Tragedy:* 'The aim of art is to make us absolutely free; and this it accomplishes by awakening, exercising and perfecting in us a power to remove to an objective distance the sensible world.' Here, then, we have a European philosopher preaching the Hindu doctrine of *mukti, moksha,* freedom.

Nay, the art of Bolshevism counts among its spiritual antecedents the same 'Hindu' mentality. As can be gathered from Reau's *Russie: Art Ancient,* for about two decades previous to the sovietic revolution of 1918, the art and craft circles of Young Russia had carried on a propaganda in favour of going back to religious paintings, images, etc.

It is indeed absolutely necessary for every student of a so-called Hindu type of inspiration in art to be familiar with the Christian iconography and symbolism in the researches of Martin, Cahier, and Didron. More modern and novel eye-openers from the same standpoint will be Male's *Art religieux duXIIIe siecle* (available in English) and *Art religieux de la fin du moyen age.*

Should we still have to suspect a difference in life's attitudes between the East and the West as exhibited in art-structures, let us observe the Napoleonic *Arc de Triomphe* at Paris. The arch is a *jayastambha* like the one our own Raghu constructed on the Gangetic delta in Eastern Bengal, consecrated to the victories of the *grande armee* from 1792 to 1815. The sculptures illustrate the scenes in the history of revolutionary France with special reference to Austerlitz (1806).

No man of common sense will dare remark that in this memorial of military glories Napolean or the French nation intended to display a characteristically French or European ideal of civilisation. The obelisks and pylons of Luxor and Karnak had anticipated the same ideals of mankind three thousand years ago. We may come to the Persia of Darius or even nearer home, and say, that if a monument in stone were erected by Samudragupta's architects and sculptors in order to illustrate the lengthy literary monument composed by Harishena in honour of the emperor's *digvijaya* (conquest of the quarters) the descendants of the Hindu Napolean would have always seen in their own Rome the solid testimony to the same Egyptian or French *rasa* (emotion).

Where, then, are the distinctive racial traits and psychological attitudes in the world's architecture, sculpture, and painting? Nowhere. Such differences have never existed in the mentality of which history furnishes the objective evidence.

7. AESTHETIC REVOLUTION.

But in the first place the moderns in Euro-America have succeeded in profoundly secularising the arts. In the second place they have attained certain conspicuous results in technique and treatment of the material. It is questionable, however, if we can credit them with the creation or discovery of an essentially new *rasa,* a characteristically modern emotion, except, what is automatically implied in the new subjects of secular experience.

Whether there have emerged some new emotions or not, the advance of the creative mind in technique is already too obvious. And continuing the previous parallelism one may almost remark, although with great caution, in regard to the application and interpretation of the analogy in the field of æsthetics, that what the fishing canoe is to the submarine, that is all classic and Christian art to

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the art of the last two hundred years, and that is all Hindu art to European art since the renaissance.

This revolution in fine arts is indicated by Professor Lewis in a public lecture on the 'Logical in Music,' given at Harvard University, in the summer of 1917. While analysing the 'First Movement' in Beethoven's *Third Symphony*, this lecturer on musical appreciation remarks: 'The logical development of the thematic material in the first section to the climax has the same place in the history of music, as the French Revolution in world's history. It swept away the 'classical' in music by establishing the influence of the 'individual passage.' Measures 280—283 are epoch-making. Herein is born the 'romantic movement,' which gives rise to 'modern beauty.'

Perhaps these words do not convey any sense to the ordinary Indian student of art. This is all the more corroborative of the fact that in art technique, as in everything else, India has failed independently to evolve this last epoch of human attainments.

For Young India to-day to appreciate and assimilate the new achievements of mankind in æsthetics as in the utilitarian sciences and arts is not tantamount to inviting an alleged denationalisation. That is, on the contrary, one of the chief means of acquiring strength in order, that Indians may push forward the creative urge of life, and contribute to the expansion of the human spirit, as the offsprings of Maya and Vishvakarmâ should be able to do.

8. HISTORICAL ART CRITICISM.

But all this analysis of sociological ideals *Weltanschauungen*, and other philosophical platitudes in the style of a Hegel or a Taine is the least part in the appreciation of art. It is the most irrelevent, and the most superficial element in genuine *shilpa-shastra*. We are thus led to the discussion of the second point in traditional art-criticism, *viz.*, the question of the importance of the story, the legend, or the theme in sculptures and paintings, and æsthetics generally.

It must be admitted at the outset that in this respect the methodology of art-appreciation prevalent in India is but an echo of the conventional manner, in which art products are usually evaluated in the *bazaars*, and learned societies of Euro-America. The method consists in describing the pieces limb by limb, telling the subject-matter, counting the number of figures, trees or utensils, naming the animals, directing attention to the costume, and finally, if old, ascertaining the date.

The manner is familiar to those who have to use the catalogues of museums, expositions, show-rooms, and art dealers' saloons. This is the 'method in archæology' as described by Reinach in *De la methode dans les sciences*. Essays, which appear in newspapers and magazines, and even in such reviews as are devoted exclusively to fine arts, hardly ever rise above this descriptive plane. The traditional method is thus one adapted to the kindergarten stage of art-education.

Equipped with this canon, the art connoisseur comes to study in the Notre Dame the economic organisation of the French shrenis (gilds) of masons and glass-cutters in the thirteenth century, just as he tries to reconstruct the dress, manners jokes, funeral ceremonies, dance, rural institutions, and commercial activities of ancient India in the bas-reliefs of Sanchi. In the Venuses and Apollos of classical Europe, the conventional art-critic studies perhaps the physiognomies of the Aegeans, Pelasgians, Cretans, Ionians, Etruscans, Florentines, etc., in the Madonnas, he will detect the faces of the wives of the Italian Renaissance painters, Spanish or Russian nuns, or the milkmaids and peasant women of the Netherlands, in the Buddhas, he marks the Aghan, Central Asian, Punjabi, Nepalese, Mongolo-Dravidian, Chinese, Javanese, Siamese or Japanese types, and within the Indian boundaries he tabulates the goddess Shakti, according to her aboriginal Kashmiri, Bengali, Tamil and other features.

Such studies are important in themselves. Their value as aid to identification and 'classification in a series' is unquestionable. They offer material contributions also to the geography of art-migration, the science of ritual, superstition, and religious observances, economic history, ethnography and to the study of many other phases of human civilisation. Readers of Michælis' *Ein Jahrhundert Kunstarchaeologischer*

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Entdeckungen could never dare suspect the utility of such investigations.

But how much of these studies is real analysis of *rasa*, genuine art-criticism? Absolutely nothing.

9. PHILOSOPHICAL ART-CRITICISM.

Not all art critics, however, are exclusively interested in these descriptive, historical, economic, anthropological or sociological aspects of fine arts. There are connoisseurs who try to attack the problem from what may be called the psychological point of view. They analyse the ideas, the ideals, the 'nine *rasas*,' the message, or the philosophy of the paintings and sculptures.

When these art-philosophers see the landscapes of Sesshiu, the great Japanese master of the fourteenth century, they read in the *rasa* of his pines, the symbolism for longevity, in that of his bamboos the allegory of chastity, and in that of his plums all that is implied by taste and elegance in *belles lettres*.

If they come across Chinese silks depicting mountain scenes with snows and pines or perhaps a solitary man seated in a certain pose these metaphysicians of æsthetics will discover therein the cool contemplative calm of Chinese consciousness conductive to the quest of the beyond.

In the same manner they would have interpreted at least half a dozen works of Corot (1796-1875), his mornings, evenings, shepherds playing on the flute in moonlight, as philosophical allegories pointing to quiescence, passivity, and the communion of the soul with nature, were it not for the fact that Corot happens to be a Frenchman and a European and that *ergo* the 'message of the forest,' must by no means be attributed to a beef-eating materialistic Westerner!

Likewise will these philosophical connoisseurs find a mystery in the paintings illustrating Radha and Krishna, simply because by their conventional pose and dress described in literature, the figures can easily be identified as the sacred persons of semi-mythical tradition. With equal energy do such critics run into ecstasy over a Giotto's (1276-1337) *St. Francis receiving the wounds of Jesus on his own person*, or over a Murillo, the Spanish master's (1616-1682) *Immaculate Conception* and *Angel's Kitchen*, because these stories possess a spiritual 'polarisation' in the folk-psychology.

And in the portraits of a Rash Behari Ghosh or an Andrew Carnegie or in the statues of a Ranade or a Clemenceau, the metaphysicians of *rasa* will manage to discover the idea, the soul, the allegory of the person, so to speak, and try to point it out, in a language which satisfies, however, only the initiated, in the facial expression, in the eyes, in the forehead, in the jawbones, in the lips and in the chin.

It is out of such Hegelian analysis of the 'souls' of paintings and sculptures that critics have generalised as to the alleged fundamental distinction in spirit between the East and West.

These are clever investigations undoubtedly, and perhaps not unnecessary. But here again, we ask: How much of all these is art criticism? Absolutely nothing.

10. THE THEMES OF ART.

Both the historical and the philosophical art critics are focussing their attention on one thing, *viz.*, the legend, the story, the theme. While evaluating the workmanship, the shilpa, of the artist they are not at all studying the shakti, the genius of the sculptor or the painter as creator of beauties, nor the magic touch of technique by which he has been able to produce the rasa, whatever it be. They are interested in everything else, *i.e.*, all that lies outside the sphere of beauty and the artist's rasa. They are concerning themselves with the history, the literature, the geography and the biography of the themes with which they are already familiar or about which, may be, they wish to derive some new information.

Of what avail, from the standpoint of æsthetic enjoyment, is it to know that Cimabue (1240-1302), the 'father of modern painting,' was the first artist to paint from the living model or to be told that the expression of a portrait is exactly what one knows of the person? Do we gain anything in art appreciation by indicating that certain pictures on terra cottas or certain bas-reliefs on walls or on sarcophagi are vivid illustrations of the armageddons in the Iliad or the Puranas? Similarly to emphasise that the message of Omar Khayyam has found the aptest expression in certain paintings is

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nothing but beating about the bush, promenading far beyond the vestibule of the temple of art. All this is like reading the description at the bottom of a piece and on that strength announcing that over here there is the picture of a mouse!

Such descriptions or expressions (*i.e.*, interpretations) are the minimum expected of every painter and sculptor. One or other of the so-called nine or of the thousand and one rasas (emotions) may be postulated about every piece of work, Oriental or Occidental, ancient or modern. But when we enter the sphere of art, we must take care not to insult the artist by asking such puerile, elementary and extraneous questions. We come to understand him in his own language, in his own idiom, in his own technique.

And that language, that idiom, that technique are absolutely independent of the theme, the legend, the story, the message. The art-world is a sphere by itself with its own 'conditions of temperature and pressure,' its own zones of influence, its own canons statutes and bye-laws. It can only betray our naive simplicity if we obtrude our knowledge of history, biography, psychology, drama, lyric and epic upon the productions of the painter and the sculptor, when we come to interrogate them.

11. SVARAJA IN SHILPA.

It is now time to cast aside the negatives and enunciate our position in as positive a manner as possible. What are we to understand by the emancipation, that is being advocated here, of art from the despotism of literary criticism, historical or philosophical analysis, ethical or religious studies, and democratic, bolshevistic or nationalistic propaganda? What is the meaning of the thesis that we should have to conceive shilpa as a svarâja in itself, *i.e.*, to treat art or the creation of 'beauties' as a self-determined entity in human experience? In what sense is it possible to concede to painting and sculpture an absolute autonomy, whether as modes of objective description or subjective expression?

The problem will become lucid, if we take an analogy from the domain of music. If I say that behâg is a melody, which is played at mid-night or that it is suggestive of the depths of mountain solitude, or that it is evocative of the emotions, the rasas, of a pensive mood, am I using the language of music? None at all.

Or, if in order to illustrate the beauty of behâg, I begin to sing a song, which is tuned to that melody and then point out the exquisiteness of the words, and the charm of the ideas in them, am I using the language of music? None at all.

All this at best is but literary criticism, which does not touch the stuff of which music is made.

If I am to appreciate *behag* as the master devised it, I must have the capacity to analyse the sounds and the 'phrases of sounds,' and discover the integral and 'organic' concatenation of sounds. I should be in a position to point out the logic of these sound-combinations and detect the consistency in the development of the 'sound-sentence,' and the sound-paragraph from beat to beat, rhythm to rhythm, phrase to phrase. It should be necessary, for instance, to explain why a 'phrase' from *todi* melody can serve, but to create a melodic inconsistency in the system of behâg.

There is a logical 'necessity' in the order and sequence of the rhythms constituting each 'musical form.' It is the function of musical appreciation to deal with that organic necessity in the creation of sound-structures.

The sense of the sounds, thus grasped, possesses an independent existence. It must not be confounded with the sense of the subject-matter of a song which is set to that sound-structure. Music itself has absolutely no connection with the meaning of the words, the significance of the song, the philosophy of the poetry. Indeed, to confound music with song is a sign of puerilism in an individual, and if committed by a race, it can only point to the primitive stage of development so far as this particular art is concerned.

Let us now illustrate the autonomy of art in the domain of poetry, if I say that Jogindra Nath Bose has produced a great epic because it deals with Shivaji, a historic hero, or because his Prithviraj is a call to national unity, or that Rajani Kanta Sen is a great poet because he writes devotional hymns, or that the poets of Young Bengal are performing great things in poetry because they sing to the country, to nationalism, and to

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democracy, am I using the language of poetry? None at all.

The message does not make poetry. The subject-matter does not make poetry great.

The subject-matter, the message, the philosophy, the social ideal, the 'criticism of life' may have to be appreciated or condemned on their own merits. But poetry itself will have to stand on its own dignity. You may condemn the rasas dealt with in a work, *i.e.*, the message of the author from your particular ethical point of view and yet you may worship him as a great poet.

One does not have to be a Roman Catholic in order to feel that the author of the Divine Comedy is a first class creator of characters and situations, of problems and possibilities. Paradise Lost does not depend for its strength on the cult of militant puritanism on which it is reared. Men, who are the furthest removed from the religious controversies and political rasas of the English people in the seventeenth century, or of the Italians in the thirteenth, can feel in that atmosphere of these two creations the titanic might of Himalayan upheavals.

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Whatever be the subject-matter, the poet will have to be judged *as poet* solely by his manipulations, his treatment of the material, the machinery he has invented in order to make the material speak, the individuality and fruitfulness of his technique. We need only ask: What new personalities have been manufactured by the author? What new attitudes and rearrangements of ideas? What devices, what complexities, what surprises? Are the creations attempted important, integral, and organic enough to enrich human experience?

The autonomy of poetry as a mode of literary expression depends on the 'artistic necessity' pervading, as it must, the organism of vital situations and ideas. Not to create this artistic necessity through the medium of language is not to be a poet. To fail to discover and appreciate this artistic necessity is to fail in understanding poetry.

12. THE ART-IN-ITSELF OR PURE ART.

We should now be able to analyse and understand the artistic necessities in painting and sculpture.

Let us begin with a simple query in regard to modern French paintings: How do the Cézannes differ from the Corots in so far as both Cézanne and Corot are landscapists? If you wish to detect a Chinese *Tao* or a Wordsworthian "Nature's Holy Plan," you are at liberty to interpret both these masters alike. But wherein lies the individuality of each as *shilpin*, as artist? How has each created his own beauties, his own 'message of the forest?' Here, then, we have to find some new criterion of art. The problem lies in the *how*.

Indeed, when we are face to face with one thousand landscapes executed by several hundred painters, and get used to viewing them from different angles and in different moods, all those descriptive, historical philosophical and idealistic criticisms are bound to disappear. We are forced to meditate upon the art-in-itself, the only feature in all these productions, which is of supreme importance to the painters themselves, in other words, upon 'pure' art.

The same problem arises when we are in a gallery of sculptures, where the exhibits are to be counted by hundreds, and including the miniatures, by thousands. The question of photographic likeness or the symbolism of the executions then retires into the background; and even in spite of ourselves real aesthetic criticism makes its appearance. We begin to discuss the 'hows' of each masterpiece.

It is possible for some, while to remain satisfied with cataloguing the Natarajas as South Indian and Sinhalese, the Buddhas and Taras in terms of latitude and longitude, the Apollos and Venuses according to the cities, where they were unearthed, and the Madonnas according as their pose agrees, with or varies from the Cimabue patent. One may also enjoy a diversion by classifying the distortions in anatomy as much from the Pharaonic, the Aegean, Korean, Japanese and Hindu executions as from the statues on the facade of the treasury at Delphi or from those on the portals and tympanum of the cathedrals in France.

But the multitude of specimens and the plurality of types, inevitable as they are, compel us at last to come down to the fundamentals of beauty and truth in *shilpa* and to try to decipher the alphabet of plastic and pictorial art.

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Drawing, painting, bas-relief and sculpture deal with the subject-matter of anatomy, botany, and the other branches of natural history, but they are not governed by these sciences. These arts are regulated by the science of space, geometry, the *vidya* of *rupam*, the knowledge of form, morphology.

The language of the painter and the sculptor is, therefore, point, line, angle, cone, square, curve, mass, volume. The creators of beauty speak, the vocabulary of positions, magnitudes, dimensions, perspectives. If we are to associate with the manipulators of these forms, we must learn how to employ the terminology of obliques and parallelograms, prisms and pentagons. We must also have to practice understanding the message, which in every instance is spiritual, of the lumps, patches, contours, balls, depths, and heights.

We can only make ourselves a nuisance in the company of painters and sculptors if we speak a jargon, which is utterly incomprehensible to them. Such jargons, not to be found in the dictionary of art, are the technical terms known as the tibia, the clavicle, the cerebellum, the stirnum, the pelvic girdle. Other jargons like these are the dicotyledons, the conifers, the palmates, the pinnates. More such jargons are love, anger, hatred, malice, compassion, and the rest of the *rasas*, whatever be their number according to the latest experiments in 'individual psychology.'

To a *shilpin* there is only one organ of sense, and that is the eye. The artist does not, however, view the world as a theatre of minerals, plants and animals, nor of the races of men, with their physical, mental or emotional characteristics. In the geology and anthropogeography of art there are recorded only the forms (and also the colours). The optic nerves, or for that matter, the entire sensibility of the artist as artist, cannot respond to anything, but these shapes and hues, the most fundamental 'generalisations' that can be deduced out of the world's structure.

And what does the artist create? Not necessarily the doubles or replicas nor even the interpretations or symbolisms of the forms which arrest his eyes, but whatever his form-sense, his *rasa-jnana*, dictates to him as worth creating. If out of his readings of the crystallography of the universe he can give birth to a type by his constructive will, he is an artist. If he can render his types readable, *i.e.*, intelligible to the eyes of his fellowmen, in other words, if he can make his creations, the progeny of his form-sense, *live* in the imagination even of a section of his community, he is a master.

The creators of Apollos, Buddhas, Madonnas, Natarajas, Radhas, Shaktis, Venuses, and Vishnus happen to be masters because their rasa-jnâna bodied forth these types out of 'air nothings' endowing a 'local habitation and a name' to 'things unknown,' and because these formations will talk to human beings as long as the world endures,—even when the dialects of the human language cease to be spoken, even when Greek mythology, Buddhism, Mariolatory, and the other conventional religious systems of mankind become things of the past.

The painter and the sculptor do not construct leaves, trunks, branches, arms, lips, thighs, loves, angers, hatreds. They are interested solely in the juxtaposition of forms, in the intermarriage of shapes, in the permutation and combination of masses and surfaces.

There is a blank wall, or a blank sheet of paper, silk, or canvas. The function of the artist is to fill it with designs, necessarily of geometry, but not necessarily the Euclid of the class-room. It is a geometry which serves the form-sense of the shilpin.

Or, there is a log of wood, a lump of clay, or block of stone. The function of the sculptor is simply to fashion out of this dead mass an organism of objects in space. The structure will naturally be made of cones, cavities, flats.

Perhaps we have already before us a Natarâja of Ceylon, a Venus of Melos, a Buddhist or Christian animal in prayer, or an Immaculate Conception. But the 'reality' of these formations from the painter's or sculpor's geometry is not to be tested by their resemblance with or divergence from the types that are known to exist on earth. These rupams have a validity all their own.

The geometry of Maya or Vishvakarmâ has architectured a new world, the denizens of which are, *ipso facto*, as real as anything flesh and blood or sap and tissue. The artist's

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creations are born on their own anatomy and physiology, on their own statics and dynamics. The solar system of shilpa moves independently of the solar system of nature.

The creations of mass in space are problems in themselves. And a 'message' is immanent in each problem, in each contour, in each co-existence of forms, in each treatment of colour. No rupam, however, irregular, 'unnatural,' abnormal, nebulous, hazy, vague, or dim without its specific meaning in space. Not a bend without a sense, not a lump without its philosophy, not a bit of coloured space, without its significance in the scheme of art-geometry. We do not have to wander away from these lines, surfaces, curves, and densities in order to discover the 'ideals' of the maker. The ideals are right there speaking to my eyes.

A 'still life,' a few slices of cucumber on a plate, the struggle of a fish in a net, the drunkard on a donkey, a pose of the arm, the leaning of a head,—things which are not at all counted in an inventory of 'spiritual' assets, Hindu or Christian,—can still awaken awe, curiosity, wonder, in short, can possess a most profound spiritual mission through the sheer influence of mass, volume, position, or colour-arrangement. And, on the other hand, the thousand times memorised subjects of religious history, howsoever propped up by social inertia, may fail to excite even a thrill in our vascular organism and may thus leave our personality absolutely indifferent to their call simply because of an amateurish handling of patches and lumps.

One may have an emotional prejudice or unfavorable reaction of rasa against certain eye-types, certain lips and jaw-bones, certain other racial physiognomies, and of course, against certain distortions and multiplicities of limbs. But one must not import the reactions, responses and experiences of one's life-history into the world of art and make them the criterion of art products.

If I condemn a face in sculpture or an arm in bas-relief, on such grounds I shall only be betraying impatience with the artist. In order that I may be competent to condemn a shape executed in shilpa I must be qualified enough to advance the sculptural or pictorial grounds, the grounds which belong to the sphere of the shilpin's experience.

In the world of art it is irrelevant to urge that in Bombay the female types are different or dress themselves differently from those known in Bengal. Nor does it help anybody in the creation or appreciation of art to proceed to psychanalyse the sensibilities of a young man of Kashmir and declare that a Madras beauty is likely to fall flat on his æsthetic personality.

Whatever be the type created by the artist, whether it be a Japanese Hachiman or the ten-handed Ravana, the supreme question for him as well for us is its consistency on sculptural or pictorial reasons. What we are to seek in his forms, normal or abnormal, is nothing but their organic synthesis in accordance with the logic of æsthetics. The abnormals or absurdities of the world of nature may be quite justified by the grounds of art.

14.—STRUCTURAL COMPOSITION OR MONOPHOLOGY OF ART.

These æsthetic grounds are the foundations of artistic necessity. They constitute the 'spiritual' basis of paintings and sculptures (as of music and poetry) considered as structural organisms or vital entities, *i.e.*, is contrasted with mere mechanical manipulations.

The space on the canvas is naturally to be divided into different sections and sub-sections. The problem is to divide it in such a manner that the different parts form one harmonious whole,—limbs of an integral entity. Easier said than done!

The same problem of 'grouping' is the essential feature in the sculptor's art. He stands or falls on the organic necessity, he can evoke of the different limbs for one another in the structural whole.

The form-sense, the *rasa-jnana*, is thus, ultimately, the sense of 'composition.' This sense of composition, which is the soul of the geometry of beauty, does not defy analysis as a mystic in art-appreciation might rashly assert. It can be analysed almost as 'exactly,' as positively, as objectively as anything that is thought out or otherwise accomplished by man. It is on the possibility of such analysis that an 'experimental psychology of beauty' can come into existence.

But this sense of composition can, however, be realised or analysed only after

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rupam has been created, *i.e.*, only after a thing of beauty has been manufactured to add to the known forms in the universe. It can hardly be taught from mouth to mouth in a school of arts nor communicated from master to disciple in the studio of the artist.

The sculptor and the painter are not before me to explain with a compass, as it were the warps and woofs of their art-texture, why, for instance, their 'spacing' is such and such, or how they have been led to conceive such and such proportions in their handiwork. No, the formations must explain themselves. The key to the crystallography of art is contained in the very specimens.

And their sole language is the voice of *rupam*, the vocabulary of masses, volumes and poses, and the necessary lights and shades. If these forms do not convey any meaning to me about their morphology or structural composition, either I have no eye for art (an eye, which certainly is very rare among men and women), or the artist himself is a quack.

From the standpoint taken in the present thesis, literary descriptions, however short, which it has been the custom to tag at the bottom of art-objects, are in almost every instance a hindrance to genuine art-appreciation. Invariably they serve to shunt off the eye and the mind from the track of *rasa*, *shilpa* and *shakti* (genius) of the artist to absolutely irrelevant and extraneous matters.

15.—THE IDIOM OF PAINTING.

Up till now it has been possible to speak of painting and sculpture in a parallel manner as if they were the same arts. But these two arts are not identical as modes of creation. The language of the painter is substantially different from that of the sculptor. In the appreciation of art accordingly, in *shilpa-shastra*, we have to employ two different languages adapted to the two spheres.

So far as composition or art-crystallography is concerned, so far as artistic necessity is sought, so far as the organic consistency of the whole is the object of our investigation, painting and sculpture can be treated in one and the same breath. But this composition, this organic consistency, this logical necessity in the art-texture is achieved in sculpture in a manner quite different from that in painting.

The sculptor speaks essentially the language of dimensions. The painters' language is essentially that of colour. The permutation and combination of *rupams* and their harmonic synthesis are brought about by the sculptor through his three dimensional solids; whereas for the same object the painter depends almost exclusively on the mixing of tints and gradation of colour.

It is not only the perspective that evokes volume in the painter's work. Paintings become 'sculpturesque' or three-dimensioned through colour also. The American Max Weber's blues have the solid texture of Chinese porcelains. The French Renoir's metallic red brings forth the volumes of human flesh.

The brush can achieve what the chisel does, *viz.*, manufacture a structural composition. The *vidya* of *rupam*, the science of form, the geometry of æsthetics, thus bifurcates itself in two directions: the composition of plastic arts, and the art of colour-construction.

16. FORM AND VOLUME IN COLOUR.

The question may naturally be asked: What does one mean, when one says that colour is laid at the service of form? How can *rupam* be constructed out of colour?

Ordinarily colour is known merely to influence us with its tints. The agreeableness or disagreeableness of the effects on optic nerves is the sole quality we generally attribute to the combination of hues produced by the painter's artistic chemistry.

In India especially it is difficult to take colour in any other association and conceive the mechanics of hues in any other light. Because our art-history does not make us familiar with very many 'pure paintings.'

The paintings of ancient and mediæval India should not be called paintings in the strictest sense of the term. Most of these specimens are really 'drawings,' but coloured drawings.

Our artists were primarily draftsmen. They made lines and constructed shapes with the pen or the pencil, as it were. Those 'pencil-sketches' or designs were the most important elements in the workmanship of

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Hindu shilpins. To them colour was very secondary. It was added almost as a second thought, so to speak, on the background of the surface prepared by the drawing.

Shall we call such pieces of old Indian shilpa paintings on the ground that they possess a variety of tints and also display a remarkable discretion in the selection and treatment of these tints? We can do so if we please only in the same manner, however, in which we are entitled to describe the coloured bas-reliefs of Dehrel-bahri and other Pharaonic tombs as paintings.

Be this as it may, the point to notice, especially in connection with the handling of colour, is that neither in coloured bas-reliefs nor in coloured drawings can we find the mass, the depth, the volume, the short, the 'architectural' or sculpturesque quality which comes to our attention as soon as we view a work in which the drawing is nowhere, but in which the artist uses his brush and practically nothing but the brush. It is this exclusive employment of the brush and the consequent manipulation of paintings, *without the support and background of drawings*, which is one of the greatest contributions of the modern, especially of the contemporary occident to the achievements of mankind in *rupam*.

In such 'pure paintings' the idiom that the artist speaks is that of colour and nothing but colour. It is with colour that he constructs shapes, erects forms, brings about light and shade, arranges the perspective, and redistributes the forces of nature for the world of art. Colour alone has thus been made to evolve the dimensions of sculpture on canvas and to produce the harmony of structural composition.

17. THE GEOMETRY OF SCULPTURE.

Painting and sculptures are then universal in their appeal simply because their spiritual basis is geometry, the most abstract and cosmopolitan of all *vidyas*. Curiously enough, anthropologically speaking, the primitive patterns and designs of all races (including the 'savages' of to-day and the pre-historic forefathers of the 'civilised' nations of history) are preponderantly geometrical, strictly so called. The specimens of decorative arts,—Peruvian, American-Indian, Maori, Centra-African,—with which we are familiar in the ethnological museums of the world, point overwhelmingly to the manipulation of lines, triangles, squares, hexagons, etc. (animal and plant devices must not be overlooked, however), in a manner for which a comparatively modern parallel is to be sought in the 'arabesque' of Saracenic fine arts. The same universal principles of æsthetics can be watched (allowance to be made for the individuality of the master's creative *rasa jnana*) in all epochs of art development, no matter whatever be the latitude and longitude, whatever be the subject-matter, the superstition and the *esperit des lois*.

Take Plate III, *Le Sommeil des Femmes*, in Mallon's *Quatorze Sculptures, Indiennes*. This piece of bas-relief consists of two horizontal sections, one-third at the top being devoted to two semi-circles enclosing an inner triangle with the vertex cut out. The principal two-thirds is divided, again, vertically into two sections, two-thirds of which at the left forms a square. This square is divided horizontally into two sections, of which the lower rectangle is more full than the upper. The figure seated erect helps making a small square to the left and an agreeable rectangle with the reclining forms to the right. It reaches right up to the parallelogram at the top with a ball. It serves also with a cross to connect the shapes in the rectangle at the bottom with the top. The vertical parallelogram at the right consists of two figures of which one is erect. The lower half of this figure is covered by a parabolic shape, thoroughly supple and pliant, the two extremities of which are firmly fixed on to a semi-elliptical cylinder.

We do not have to examine the piece anatomically or anthropologically. From top to bottom, from right to left we are here viewing nothing but a drama of forms and the interplay of light and shade. Every curve tells a story to the eyes, every wave brings its message to the spirit. We do not care to know if it is a Buddha seated, or a Yasodhara sleeping, or the women of the concert party enjoying repose on the spot. We do not have to inquire if the piece comes

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from Afghanistan, if the artists are Central Asian, Hellenistic, or Indian, if the legend is derived from the *Jatakas*.

We feel that the sculptor has contributed to the experiences of our life another creation of shapes, another truth in patterns and designs, another thing of beauty which is a joy for ever and to all mankind. One may view the piece from any angle, to be extreme, even upside down. It will not lose its quality of composition in any event. The melody of rythmic contours in this bas-relief is constant and perpetual. The composition there is very simple, almost elementary. Perhaps this is the reason why the pattern of this structure is to be found in its essential details as much in 'pagan' Greece as in Christian cathedrals. Morphologically it is indeed an A. B. C. in art-formations. It is a real 'primitive' of art technique.

A very close resemblance to this type is furnished by Plate V, *Le-Parinirvana*. There, among other things, a special significance is to be attached to the oblique in the centre, which to the reader of the story is meant to indicate a person lying on the bed. But the artist's *rasa-jnana* has counselled him to the effect that an ordinary horizontal would not have provided the desired effect. He wants to create an æsthetic diversion in the midst of the monotonous group of parallel verticals.

A religious devotee will perhaps see in this piece one of the most solemn incidents visualised in stone. But in art-appreciation, in *shilpa-shastra*, it is nothing but the 'mystery' of an inclined plane which has been exploited by the sculptor in an exquisite manner. Where is the artist or the art-critic who will have to be told the story of the 'Great Passing Away' in order to be responsive to the call of these universals in sculptural geometry?

We can then understand easily why Natarâja is one of the most signal contributions of India to the history of the world's sculpture. To the anthropologist it is perhaps a Dravidian devil in his Bacchanalian orgies, to the mystic it is an emblem of the cosmic music of the world-process, or, may be, of something in tune with the Infinite; to the student of literature it is but a Tamil embodiment in bronze of a Shaiva story.

But to the sculptor with his *rasa-jnana*, his sense of form and composition, wherever he be, but to one who speaks his own language and is true to his *shilpa*, Natarâja is a most original creation in the ripple of bends and joints. The balancing of diverse masses in motion, the swaying of the volumes away from one another, the construction of imaginary circles within circles, the grouping of unseen parallels in movements and poses, and the gravitation of all the varied shapes to a common centre of dynamic rhythm—all these constitute an epoch-making attainment of unity in diversity, of the correlation of matter and motion, which possesses a meaning in the idiom of *rupam* as much to the Western as to the Eastern artist.

To a student of the geometry of dance the fantasy of forms exhibited by the Sinhalese or South Indian Natarâja will not fail to suggest the design of the group of dancing figure on the facade of the Opera at Paris (for which, by the bye, American millionaires are said to have offered a price worth its weight in gold). The Tamil Natarâja type of sculpture-formation is one of the permanent glories of man's creative *elan* (*shakti*).

18. THE MECHANISM OF COLOUR CONSTRUCTION.

We shall now mention some achievements in colour construction to illustrate the universal in artistic geometry.

Every painter has an idiom of his own in the matter of spacing and grouping. Among the moderns Cézanne, for instance, has created a type of composition, almost a formula, which he has followed in nearly all his major works. Whether the shapes be trees, or fruits, or human figures, this master begins by dividing his canvas by a vertical structure almost into two equal divisions. The right and the left as well as the top and the bottom are then filled in such details as will evoke a sense of their balancing and belonging to each other.

Cézanne's anatomies are always questionable like those of the old Spanish master Greco (sixteenth century). But his colour-masses have an undeniable effect as much

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because of his symmetry of construction as on account of the sense of proportion he observes in the handling of different tints.

Corot's geometry is altogether different. The parts of his canvas do not balance one another as in a symmetrical scheme. He produces his volumes invariably by dark greys of which nearly the entire gamut is laid under contribution. The harmony of shapes thus created possesses a characteristic individuality which marks off the maker from other designers of landscapes.

But let us sample out some of the great masters of old. Andrea Del Sarto (1487-1531) has a piece at the bottom of which there is the caption, *Charity*. But what will a person see here who does not know how to read, whose sole capital is his eye-sight ? A Hindu pearl merchant who was present in one of my trips to the Louvre remarked: 'The face looks quite Italian, doesn't it?' especially because he can read French and knows that the picture is exhibited in the Italian rooms ! My guide-book says that the model for the artist's figure was always 'his beautiful but dissolute wife who ruined and then deserted him." What, now, is the art-value of this piece ? As in reproduction we cannot watch the effects of colour-harmony, we have to be satisfied in the present examination exclusively with noting the structural composition in the abstract. If we want a parallel from the Indian side, we may point out one of those family pictures of the Shaiva pantheon in which Durga is seated with her children on both sides. But this analogy does not carry us any way nearer to the æsthetic. An artist with his *rasa-jnana* will find in the entire construction of this piece the form of a pyramid. It is made up by the stately pose, not of a thoroughly perpendicular figure, but of one slightly curved, like the leading tower, from the vertical towards the right. From the extremities indicating the toes of the child at the base to the apex of the coiffure the inclined plane is quite obvious. The parallels of the masses, arms and things introduce a variety in structure, while the white patches of different shades at the top and at the bottom to the right and to the left set off the light blue of the drapery.

We do not really have to know if the figure is that of a man or of a woman. If instead of human babies we had here a bunch of guinea-pigs or puppies, and if instead of a woman seated straight with legs stretched towards the right and eyes gazing towards the left, we had a boulder of granite or alabaster in the same pose and architectured into groups of the same contrasts as in the present piece, we should still have the harmony of, say, a mountain scenery, of a composite triangle of masses and hues. This is a symphony of shapes comparable in its general morphology to the *chali of Durga* worshipped every autumn in the villages and towns of Bengal, or to the composition of the miniatures described as *Vishnu with attendants* among the exhibits of the *Bangiya Sahitya Sammilan* or of the Varendra Research Society of Rajshahi.

Almost to the Sarto-type belongs Murillo's *Holy Family*, which also can hardly fail to suggest to the Hindu his own pantheon. This, of course, is more complex in design than the Sarto. Here the group in the centre is linked up, with the one at the right by an oblique line and with the other at the top by a bird device. The corners at the top are not kept empty and the centre in the left is filled in with dark. From the apex with its parabolic arch made by the extension of arms in a rounded form down to the greyish neat lump of animal structure at the bottom in the middle the whole constitutes one organic piece of workmanship.

The *Birth of the Virgin* by the same painter is likewise another exquisite masonry work in colour. It possesses the most remarkable design of a right-angled triangle, placed at an agreeable distance from both ends of the canvas, as the pattern for a cluster of human masses. The tall straight figure at the right is the perpendicular. From the apex to tip of the tail-formation at the left there is the hypotenuse. The whole makes a solid geometry of shapes in all possible poses.

We do not have to know if the shapes are he or she or it. Luckily, the Hindu has no 'polarisation' in regard to the legend. We are therefore free from the tyranny of tradition and can enjoy the *rasa-jnana* of the master all the better.

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Corresponding to the Sarto and closely following the pyramid-type there is a Da Vinci (1452-1519) known as *Virgin, Infant Jesus and St. Anne.* A special feature to note in this piece is the absence of the self-conscious fore-finger which, according to the present writer, is so conspicuous a blemish in Da Vinci's *Bacchus* and *St. John the Baptist.* That is a mannerism which is not justified by the forms. But the typical *Mona Lisa* coquetry (?) is obvious in the two faces of the piece under discussion.

Altogether, however, as a structural design this is not only among the best that Da Vinci has produced, but may be considered to be among the masterpieces of composition in painting, although perhaps not listed as such in the conventional catalogues of art-wonders. Anybody with a sense of colour and of light and shade will find here a diversity of forms laid out in a harmonious device.

It must be understood that the mechanism of colour in painting can after all be very vaguely described in language either by the terminology of colour-chemistry or of prismatic analysis. The most minute investigation will fail to reach the processes of creative metabolism in the master's *rasa-jnana.* There is accordingly no recipe, no formula for the manipulation of beauties in colour, although their objective background is unquestionable. The manufacture of beauty is the *shilpin's* 'trade secret.' Only in this sense can there be a mysticism in art.

These four specimens, all drawn from Europe, are universal masterpieces because their geometric composition is superb, and because the interlacing of *rupam* achieved in these happens to be brought about by the most delightful magic of colour harmony. You may be unfamiliar with the legends, you may not know how to philosophise about *rasa*, spirit or idea, you may eliminate the racial elements in the human faces, if you please; but you will feel that the creators of these forms in colour have a message even for you whether as artist or as student of art.

Such are the universal laws of *rasa-vidya* or æsthetics, such the most generalised canons of *shilpa-shastra*, such the fundamental art-geometry of *rupam* (*i.e.*, of form and colour), such the positive foundations of beauty, such the absolute principles of the mechanics of creation to which Young India invites both the East and the West. *

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* Certain facts and principles not discussed in the present essay can be seen in the author's *Hindu Art. Its Humanism and Modernism* (Huebsch, New York, 1920) and in his articles on 'The Pen and the Brush in China' in the *Asian Review* (Tokyo) for October 1920, 'Hindu View of Life' and 'Confucianism, Buddhism and Christianity' in the *Open Court* (Chicago) for August and November 1919, 'Comparative Literature from the Hindu Standpoint' in the *Hindustan Review* for July 1919, and 'The Futurism of Young Asia' in the *International Journal of Ethics* (Chicago) for July 1918.

IV.—THE AESTHETICS OF YOUNG INDIA: A REJOINDER.

By AGASTYA.

BY the courtesy of the Editor, I am permitted to offer a few words by way of rejoinder to the questions raised, but not answered, in the article 'Aesthetics of Young India,' by Monsieur Benoy Kumar Sarkar, late of Calcutta but at present residing in Paris. He examines the so-called 'monistic' criticisms of æsthetic values by Young India which are none other than what orientalists and 'friends of Indian Art' have propagated in regard to the ideals of Asian Art. We may at once point out to the learned ex-nationalist that Young India, to-day, is divided in more than one æsthetic camps and its æsthetic ideas are not dominated by one strand of thought. There are the archæologists' creed, the historians' creed, the Calcutta creed and, as Mr. Solomon has lately discovered, a Bombay creed in art appraisal in India. Monsieur Sarkar gratuitously assumes that the Calcutta creed is identical with the archæologists' and the historians' creed. Nothing can be further from actual facts. M. Sarkar also assumes that every artist or æsthetician of modern India is engaged in deciphering worm-eaten palm leaves on image-making and the general artistic horizon is

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bounded and shut out of the outside world by the protective walls of Natarâjas, Ajantan frescoes and Rajput paintings and that, in consequence, Young India has condemned herself to an eternal ruminating on worn-out æsthetic creeds and formulas, and, through the insularity of its nationalistic doctrines, is carefully cultivating an æsthetic stagnation, from which, M. Sarkar, perhaps, believes, only the dynamics of Impressionists, Expressionists and Futurists of Europe can deliver Young India. In proof of this so-called narrowness of modern æsthetic revivals, the paintings of 'l'ecole de Calcutta' are very often cited and the attempts made by them to assimilate the qualities and the spirit of the old masterpieces of Indian Art are vauntingly put forward as unassailable evidence of the so-called æsthetic slavery of Young India under the iron-chains of old and exploded art-ideals. Let me assure our Franco-Bengalee critic that the inclinations of many members of the Calcutta School are marked by a liberal eclecticism in which the light rays from the West play a very active part. My advocacy of the Indianness of Indian Art is not the product of the boycott of European æsthetics. My old eyes dim with age, as also many young eyes in Bengal, can make some guesses at the Correggiosity of Correggio. Many of my young friends are occupied with the Rodenesquerie of Rodin. I am a wee bit familiar, and I dare say many of my young representatives are busy, with the æsthetic valuations of the Italian Primitives in relation to the Râginîs of the earliest Pahari Painter. Some of my friends have a nodding acquaintance with Masaccio and probably some of them are at the present moment balancing El Greco with Cézanne, Holbein with Anupchatar, and Chinese grotesque sculptures with the daring creations of Boccioni and Brancusi. We could have given our critic a host of other parallelisms in which he revels with such infatuation—without being able to apprehend their differences. But I am here concerned only with the catholicity of modern Indian æsthetics. Will Monsieur Sarkar believe it,—we find new thrills in Maurice Denis and Pierre Bonnard. 'L'Danseuse' of Van Dongen gave me shocks which I never received from any bronze figure of Natarâja. I have very pleasant memories of Gondouin's 'Portrait of Mirabeau.' Kisling's 'NuDore' (I believe it at one time belonged to the Coquiot collection) offered me blandishments which I have looked for in vain in the red-stone Yakshinis on Mathura lintels. Rousseau's 'll centenario dell' 'Independenza' has, for me, transcended the 'rasa' of Botticelli's 'Spring.' But I have no desire to drag, through the high ways or bye-ways of modern secular Art, one who has spent only one winter in Paris. Many of my young friends have entrèe into the intricate alleys of modern European art with which my old eyes can claim no familiarity. But I am anxious to tell M. Sarkar that I have a secret sympathy with the latest Parisian craze over Negro sculpture. I can recall the new 'rûpollâsa' which I experienced when they brought to me their Polynesian image when I first set foot on Java-dwîpa. I can therefore sympathise with Picasso, Matisse and Derain in their first thrills with the Tami masks from New Guinea and share their new joys with the Kilamantan charms from Borneo. We are not for ever chained to the beauties of Persian carpets, we can slowly respond to the charms of Peruvian textile. We have not, perhaps, yet developed the æsthetic third eye of M. Sarkar, which his first Parisian winter has given him, but the works of 'Les Indépendants,' sometimes, raise a quiver in breasts obsessed with Indianism. We can assure our Euro-American critic that Young India is not far behind in the range of æsthetic experience and a catholicity of outlook, though very few can rival the experience of one who can, with lightening speed, shoot like the weaver's shuttle, from Shanghai to Boston, from Tokyo to New York, from Formosa to Paris. But I am digressing.

Monsieur Sarkar bases his attacks on Young Indian æsthetics on the text of a letter of mine published in the "Modern Review" and which he misquotes and mutilates. At the risk of encroaching on the space not allotted to me, I quote, here, from my letter, if only to make my position clear to the readers of RUPAM:

'What is the value of a long training in a foreign country which disqualifies an artist from recognising and developing his own national and racial genius? A nation can no more borrow its art from abroad than its literature. It is idle for anybody to pretend that an artist could ever out-do the art of a foreign nation by imitating its manners and methods of expression. A Bose could never rival a Frampton, a Leighton or a Brock. He could certainly take many useful lessons from them, technical or otherwise, but that could not take him very far in the competitive quest for beauty. He can have no natural or organic relations to the traditions of British Art, however successful he may be in denationalising or deracialising himself. He has not sprung from the soil of the same traditions or the current of the same culture from which have grown the great representatives of British Art. An Indian artist is destined to tread a path not chosen by artists of other nationalities. As an authority on Indian sculpture I may be out of date—and my connection with the present generation may be very flimsy—being in the shape of a few worm-eaten palm leaves on image-making now rotting in the archives of the Palace Library at Tanjore, but resting as I am in a place of telescopic distance (Canopus) I have a more correct perspective and a wider and a dispassionate view of things unattached by temporary values or local considerations. And I may be pardoned if I tell you with eyes brimful of tears that the blood of the master-craftsman who made the wax-model for the first Natarâja is still flowing through the veins of many of his descendants' (The "Modern Review," May, 1921, pp. 651-52).

I do believe that India of to-day and to-morrow has a distinct contribution to make to the Art of the World and that the basis and the seeds of their

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modern and future efforts must be sought from their own æsthetic history—by a recognition of the value, and an assimilation of the spirit, of their cultural heritage, not by despising them, or replacing them by foreign imports. In the development of the heritage—the lessons from the West are destined to play, and, indeed, have begun to play, their inevitable part. But before the lessons can be imported—the racial and the national heritage have to be claimed, possessed, appropriated and used as our own. The national cry to rally round the posts of our inherited culture was only a logical reaction to the orgy of foreignism which threatened at one time to deluge our local and racial inheritance. And the tariff wall of nationalism temporarily built to isolate and intensify our appropriation of our own inherited culture is being misconstrued as a boycott of international ideas. As matters stand at present only a fraction of the present generation has been brought face to face with the old æsthetic culture of the race. It will take probably another generation to complete the recovery of India's æsthetic heritage before she can be competent to look for new materials to build on her old foundation. The process from nationalism to internationalism is a slow and difficult one. Yet amongst the present generation there are many daring and courageous youths who are looking ahead and are anxious to accelerate the process. In these days of quick intercourse and consequent interchange of ideas, complete isolation for the purpose of an intensive study of a racial culture is almost impossible. And between the interstices of a study of a Bodhisattva from the Bagh caves and the copper-gilt Mahâsiddhas from a Tibetan monastery, Degas' 'Ballet girls' are pushing their skirts. The Cézannes and Van Goghs are rubbing shoulders with Utamaros and Hunhars. The East is mingling with the West in a confused and promiscuous medley. The tariff walls of modern national Art have not been able to shut out the æsthetic rays from the West. But yet things must surely but slowly take their logical and legitimate course if East is to profit by her intercourse with the West. She must recover her ownself before she is fit to enrich and develop herself by exchanging thoughts with her Western mate. When she does, she will evolve a culture that has never been produced in the East or in the West.

The burden of M. Sarkar's thesis is that there is no such thing as an Indian genius in Art and the artistic ideals of the East is practically identical with those of the West and the alleged antithesis is a figment of the imagination of orientalists. In order to stregthen his position he introduces not arguments but false analogies and metaphors. Since the steam engine has improved upon the Indian bullock cart, Futurist music must replace the products of 'Sangîta-ratnâkara' and the Cubists must overtake the Buddhist frescoists. He himself feels the absurdity of the analogy and pretends to concede that the emotions with which paintings and sculptures deal belong to a category altogether distinct from the psychological processes involved in the making of exact science, material invention and social or political institution and his suggestion is that the fine arts cannot be racial, national, local or regional and avoids a discussion of the correct psychological basis of the mentalities operating in the production of art. He therefore cannot discover any divergence in *rasa* between the art of one race and another. The sculptures of Greece and Rome, to him, tell the same story as the images of Hindu pantheon. The elongated and transcendentalised anatomies of Gothic sculpture are said to spell the same 'spirituality' as the mystic Art of India. M. Sarkar is an adept in the presentation of half-truths. He emphasises the points of similarity and näively ignores the diversities, the specialities and idiosyncracies of the art of one hemisphere as distinguished from those of the other. Apollo, despite many far-fetched and superficial analogies, is not identical with Natarâja. The representation of virtues and vices on the portals of the Saviour at the Amiens Cathedral may be identical in their diadactic aims with the moralising woodworks on the walls of Nikko, but their æsthetic values are poles apart. The Romanesque Cathedrals and Gothic structures *have not* the *ensemble* of the Southern Indian Gopurams, the dogmatism of M. Sarkar notwithstanding. Even in case of parallel ideas or identical concepts, the peculiar form, the special design, the individuality and the idiosyncracy of the expression of such an idea or concept is the only thing that matters in Art. It is immaterial if the Catholic Fathers, the Zen priests, or the Bramhin philosophers have thought alike; it is the individual and special form devised at each epoch to give expression to the thought, which offer new creations in art. They stand on their individual qualities of forms and expression and it is for the glory of art-forms and their creators that they refuse to come under one uniform standarised denomination to which M. Sarkar is so anxious to reduce them. Through the crucible of the Chinese genius the mechanical formulæ of the Buddha images are transformed into new creations of T'ang sculptures, the motif of which is identical with their Indian prototypes. It is the Chinese way that has brought about all the difference. It is the racial flavour, the provincial accent, the regional and national twang, echoing the very body and soul of the individual artist—which delight the connoisseur and the æsthete and constitute the peculiar contribution of the artist—his enrichment of the general fund of the æsthetic stock of the world. He could never have suppressed his own personality, his racial individuality, his regional or environmental peculiarity. If he could succeed in suppressing these, he could not express himself and all that he is made of, and, incidentally, he could produce no Art. Art has a very peculiar relation to that third vowel in the English language. At all places and all periods of art history it has always been 'Art and I.' An æsthetic Esperanto is a contradiction in terms. The Arc de Triomphe of Napolean, the *stambhas* of Samudra Gupta, the *toranas* of Vijayanagar and the *torii* of the Japanese temples do offer, to the artists and the critics, in very unmistakable terms, individual and racial traits which are obliterated in one dull red

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through the neutral spectacles of M. Sarkar's cheap internationalism. Each stands for a peculiar æsthetic expression, though there are undoubtedly superficial analogies in their motifs and purposes. It is the distinctive and idiosyncratic treatment that imports all the values' in artistic creations. By the peculiarity of vision and the method of presentation, sometimes identical concepts—take widely different forms and divergent conceptions attain unity of spiritual values. Thus, 'The Shrimp Girl' of Hogarth is by the genius of the artist transcended to a spiritual plane which many of the Italian madonnas fail to attain. On the other hand, Peruginos and Correggios are miles apart in their presentation of identical themes. M. Sarkar could not pigeon-hole them together, in the cabinet of his international bureau. The Latinity of Renaissance Painting is as stern a fact as the Indianness of Bramhinical sculptures or the Confucianism of a Chinese landscape. A whole epoch of racial thought and culture concentrates and compresses itself at the point of the brush or the head of the chisel of the artist when he begins to paint or carve. He cannot escape from his heritage, if he is true to his ownself. And it is the foremost injunction of Art 'To thine own self be true.' Neither the Italian canvas nor the Indian stone could be obliterated by superficial parallelisms and false analogies. Each claims to be judged by its own standard, its own values, its own indiosyncracy and its own peculiar contribution. There is an Indian way as well as an Italian or a Greek way of putting things. The Italian and the Greek points of views have been absorbed by a conscious and painful process through several generations. You cannot rule out the Indian way by a formidable array of the methods of modern European artists.

I am not oblivious of the supreme necessity of an exchange of culture between the East and the West, which is one of the outstanding problems of the present age. In the field of Art it assumes a form for which no analogy can be derived from the other branches of culture. Before there can be an exchange of ideals of Eastern and Western art, each must stand on its own pedestal and in complete possession of its own spiritual and technical heritage. If you are not in harmony with your own thoughts, you cannot harmonise with the thoughts of others. When Degas and Whistler borrowed new ideas from Japanese Painting they had some ideas of their own—the whole heritage of centuries of European Painting. You must have funds of your own to start with negotiations with others. A bankrupt is qualified to transact business with nobody. The Indian artists of to-day should be, as they, indeed, are, looking for and putting together their own funds and their inherited treasures which had long remained unclaimed by them. To-morrow they may be stepping into the World's Forum of Universal Exchange. All roads may lead to Rome, but you have the right to choose your own path or cut your own. In Art you can never abandon your destined path traced by the pen of your own history and painted by the blood of your own race without straying from the World of Art. Even 'the Independants' in their most daring innovations have not been able to be wholly independant of their racial bondage.

I have no quarrel, on the whole, with what M. Sarkar says under the heading of 'Historial criticism' and the "Themes of art.' They contain valuable matters which may help to educate the attitude of a section of our people who are too much pre-occupied with the subject matter of art to be able to extend any appreciation of what has been known as 'pure art values.' The elimination of the representative element in some of the modern schools of painting in Europe, has helped to emphasise the art values of works of art and to give it an autonomous status free from all extraneous considerations which had hitherto prejudiced the æsthetic claims of Art.

V.—'THE GRIEF OF UMA.' BY NANDA LALL BOSE.

WE have selected for our colour plate in this number Nanda Lal Bose's new masterpiece from the legend of Shiva which Kâlidâsa has immortalised in his 'Birth of the War God' (Kumârasambhava). After his 'Poet of Silence' (Rupam, January 1920, Plate II p 7) Bose had not attempted anything in the epic vein and this led to many pessimistic reflections as to the future development of his genius. This temporary lull in his activity with serious subjects had been construed as indicative of a decay of his artistic powers. With this picture the artist had not only recovered his *metier*, but has dispelled all misgivings as to the so-called waning of his creative faculty. There is little doubt that Bose is at his best and in his special element when he depicts *pauranic* or legendary subjects and any divorce, however temporary from the subject for which his powers are specially suited, is liable to be misread as an evidence of the drying up of his imagination. This rich and passionate interpretation of the "Grief of Umâ" will amply demonstrate what he is still capable of doing in the province which he has made his own. The subject is too well known to Indian

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readers, but for the benefit of our European friends a few words of explanation may be helpful. The gods were bent on procuring a reunion of Shiva and his Shakti in her new incarnation, Umâ—the beautiful daughter of Himâlayâ—so runs the legend. The beautiful damsel came dressed in her hill robe and stone beads and flowers attended by her maid and her companions. They brought about a meeting at the moment when Shiva was made to shake off for a few moments his mood of eternal contemplation under the spell the cupid's bow. Such an union could after all be only physical and mechanical, for Uma had made no spiritual preparations for it. Shiva was very much enraged by this impertinence and by his 'angry eyes restless flashes scorched the gentle king of Love to ashes.' Then the Great God left the spot—leaving the disappointed maid mersed in grief and shame. 'Grief for she loved, and all her love was vain; Shame—for she was spurned before her youthful train.'

Fig. A.

The artist has chosen the most intensely dramatic moment of the story. Shiva does not figure in the picture. He has left the scene and his hurried departure is indicated or rather suggested by the gestures and movements of the plants and by his rosary of beads which has dropped from his hands during his precipitate exit. He is gone and his exit is pictured in the shadow he has cast behind—the shadow of grief which eclipses the beauty of the hill-girl (Pârvati). To the artist, the situation has become extremely heartbreaking. He does not like to believe that Shiva, the good, the kind and the merciful, — the most easily pleased of all the gods, could leave the girl to her fate in such a cruel fashion — to relapse into His age-long trances among the snowpeaks of Himalayas. Nay, the white-complexioned God, so easily symbolised by the whiteness of the snows, has come back, and the artist fancies that with the white snows on the neighbouring rock the heart of the Great God is melting in sympathy—with the woes of Uma. The patch of white snow — the symbol of this sympathy — redeems the dark tragedy of the situation—the poignancy of the dramatic composition as also the sombreness and the gravity of the colour scheme. Indeed, this white patch of colour is the only note which helps to sustain the general low tone of the whole composition. But the artist has heaped all his feeling and skill in picturing the pathos of the face of the girl [*vide* inset, Fig. A] as she turned away from the wrath of Shiva oppressed with fear and woe, gently held by the caressing hand of her sympathetic

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THE GRIEF OF UMA

By NANDA LAL BOSE

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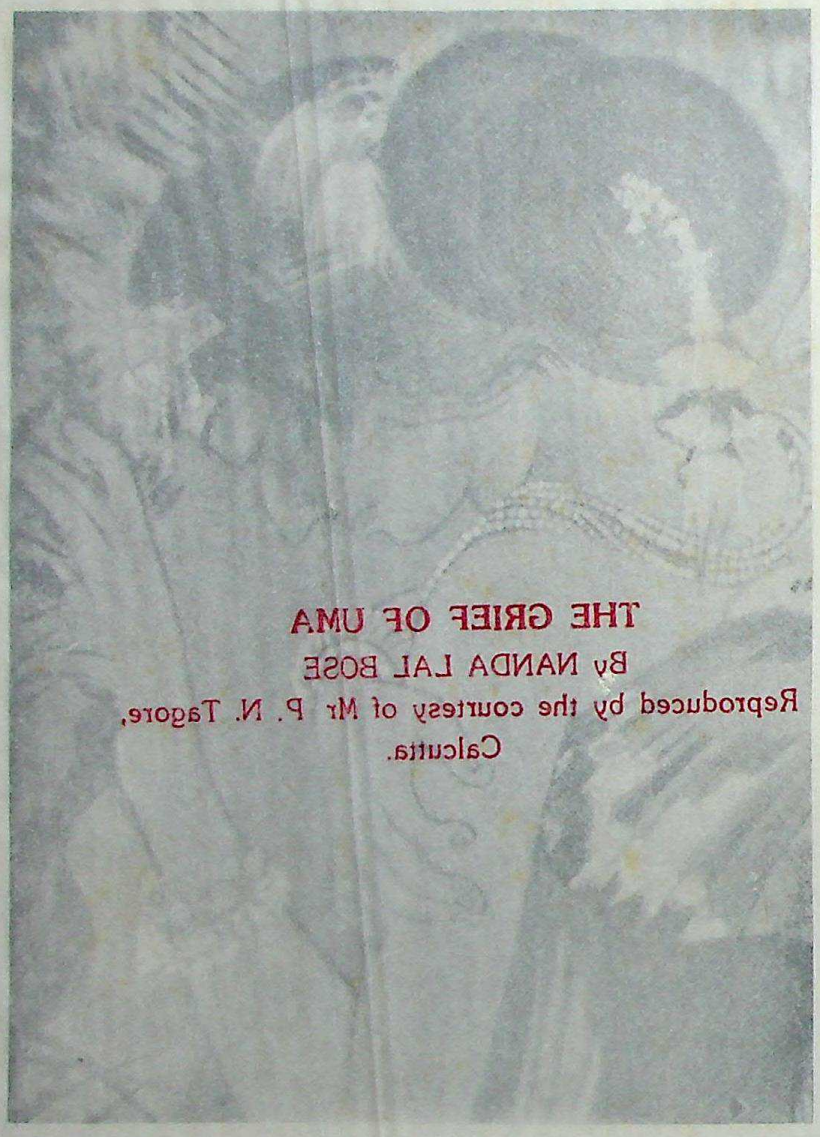
readers, but for the benefit of our European friends a few words of explanation may be helpful. The gods were bent on procuring a reunion of Shiva and his Shakti in her new incarnation, Umâ—the beautiful daughter of Himâlayâ—so runs the legend. The beautiful damsel came dressed in her bill robe and stone beads and flowers attended by her maid and her companions. They brought about a meeting at the moment when Shiva was made to shake off for a few moments his mood of eternal contemplation under the spell he cupid's bow. uch an union ould after all e only physical nd mechanical, or Uma had made no spiritual preparations for it. Shiva was very much enraged by this impertinence and by his 'angry eyes restless flashes scorched the gentle king of Love to ashes.' Then the Great God left the spot—leaving the disappointed maid mersed in grief and shame. 'Grief for she loved, and all her love was vain; Shame—for she was spurned before her youthful train'.

The artist has chosen the most intensely dramatic moment of the story. Shiva does not figure in the picture. He has left the scene and his hurried departure is indicated or rather suggested by the gestures and movements of the plants and by his [illegible] has dropped from his hands during his precipitate exit. He is gone and his exit is pictured in the shadow he has cast behind—the shadow of grief which eclipses the beauty of the [illegible] (Pârvati). To the artist, the situation has become extremely heartbreaking. He does not like to believe that Shiva, the good, the kind and the merciful, the most easily pleased of all the gods, could leave the girl to her fate in such a cruel fashion as to relapse into His age-long trances among the snowpeaks of Himalayas. Nay, the white complexion of God, so easily symbolised by the whiteness of the snows, has come back, and the artist fancies that with the white snows on the neighbouring rock the heart of the Great God is melting in sympathy—with the woes of Uma. The patch of white snow—the symbol of this sympathy—redeems the dark tragedy of the situation—the poignancy of the dramatic composition as also the sombreness and the gravity of the colour scheme. Indeed, this white patch of colour is the only note which helps to sustain the general low tone of the whole composition. But the artist has heaped all his feeling and skill in picturing the pathos of the face of the girl [*vide* inset, Fig. A] as she turned away from the wrath of Shiva oppressed with fear and woe, gently held by the caressing hand of her sympathetic



THE GRIEF OF UMA
By NANDA LAL BOSE
Reproduced by the courtesy of Mr. P. N. Tagore, Calcutta.

Fig. A.

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THE BANISHED YAKSHA.
By Sailendra Nath De.

By the courtsey of Rai Krishna Das Benares.

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maid. It is difficult to say which of the devices accomplish the emotional effect to perfection—the stoop of the head—or the tell-tale and tenderly expressive eye. She is not weeping—for her grief is perhaps too deep for tears. Her bosom is full of misery—the misery of one from whose lips the cruel hand of fate has knocked down the cup of bliss—at the moment of its fulfilment. Very rarely has such epic of grief been rendered in terms of such restraint and delicate beauty—for the beauty of the simple hill-maiden is as it were, without any effort, translated to a spiritual sphere far above the level of the story—a veritable Mater Dolorosa shining under the halo of grief. Nandalal Bose has added another masterpiece to his series of interpretations of the Legends of Shiva. His 'Shiva Grieving the Death of Pârvati' (RUPAM, January 1921, p. 4) was clamouring for a companion for which this new piece will admirably answer.

VI.—ON SOME RECENT ILLUSTRATIONS OF MEGHADUTAM.

THROUGH the eyes of the Banished Yaksha, Kalidasa gives us a glimpse of a magic fairy land—for which it is difficult to find a living parallel in the actual scenes of nature. To illustrate the intensely poetic and idealistic character of the series of little pictures which the moving cloud discovers, or as the Yaksha foretells, his cloud-friend is destined to discover as he travels to carry on his love-sick message to his spouse,—the artist is called upon to devise a series of dream landscapes, bathed in colour or light, that never was on sea or land, so that actual transcripts of nature, however charming or real, are not likely to be of any use in rendering the actuality of these imaginative pictures. In illustrating Meghadûtam, one requires the brush of an artist who is gifted with the power of 'realising' the exquisite visions of the poet accurately by means of a series of imaginary landscapes. And the test of imaginary landscapes, as Mr. Charles Mariott has suggested, is that it should look not as 'invented,' but as 'discovered,' and that you can move about in it with perfect confidence. Our sense of actuality should not be outraged by freakish inventions. They should have a plausible atmosphere in which one can reasonably imagine the heroes and heroines of the beautiful narrative of the poet could have lived. But this is not the only demand of the text of Meghadûtam on its illustrator. It also enjoins the picturisation of a dream city—the 'Alakâ,' the pictured idealism of Yakshan fancy—a twin-brother to the Abode of Indra—where life is one long dream of unalloyed, . .continous . .bliss, love and idleness among flowers and ambrosia—where live strange types of people far above the ordinary human standard, and yet sharing many of the weaknesses of human flesh and partaking of all forms of human pleasure. The text therefore demands an artist who is also capable of 'discovering' special types of figures draped with special dresses, and decked with special trappings qualified to inhabit this dream city. The text therefore is looking for an artist, who is equally at home in picturing new patterns of landscapes as in devising or 'discovering' new patterns of figures. This is a rare combination, and a condition difficult to fulfil particularly among the present generation of Indian artists. Even if we are fortunate in finding a 'figure artist' with an inclination for 'nature' subjects, it is still more difficult to find an artist who could weave his figures into the tapestery of nature scenes, with such exquisite poetry and finesse as Kalidasa has done in this classical love poem. Indeed, the story of the love-hunger of his banished hero introduces an intensely passionate human element, which illuminates his pen pictures with glowing colours and gold splashes of human significance. Even the glimpses of animal life, which frequently embroider the poet's landscapes,—his pairs of birds, strings of 'valâkâs,' and 'hamsas' are the counterparts, and even symbols of human couples.

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The curves and elevations of his mounds and peaks and hillocks remind the poet of the contours of the figures of beautiful women, the curves of their hips and breasts; the hill decorated with upright flowers, is to the poet the picture of the human body, with its hairs on ends, with ecstacies of love; the eddying waters of a river are but the 'lore of signs' and the eloquence of the eyes of amorous maids; the projecting trees are like 'dangling limbs'; even the fiercely blooming roses glow with their 'blood-resembling red,' and the turtle doves on the cool terraces, 'in gentle accents breath connubal love.' The living and the non-living, the animate and the inanimate in the fancy of the poet are strung together, in one uniform thread of love and human interest.

As we have suggested the severe demands of Meghadûtam are almost impossible for an ordinary illustrator to answer and fulfil. We are not aware of many attempts made by old Indian artists to illustrate the text of this poetic masterpiece. But more than one modern Indian illustrators have offered their tribute of line and colour to the beauty of the 'cloud-messenger." Many artists have treated a stray verse or two, but the credit of illustrating Meghadûtam on any thing like an adequate scale belong to Mr. M. V. Dhurandhar and Dr. Tagore, who have given us a series of illustrations translating some of the best of the word pictures of the poet. To these names it is a pleasure to add the name of a third illustrator, Mr. Sailendra Nath De. He is a young artist of the new Indian School of Calcutta, and possesses artistic talent of great promise. In attempting these illustrations, he has undoubtedly assumed heavy responsibilities for which, one would fear, his young brush has hardly yet developed adequate powers. It is not claimed that Meghadûtam has found in him an ideal illustrator (high as the standard is, which we have set up for him), but to many, his illustrations to some of the poet's verses approach a quality which far transcend a mere sympathetic translation of the word pictures. Most of his illustrations are above a mediocre verbal fidelity. And in three or four instances, as in the picture of the Yaksha in his lonely retreat at Ramgiri (here reproduced, Plate I), and of Shiva, his presentations are not satisfied by merely echoing the poet's pictures, but distinctly attain a strength and individuality, which reveal the beauty of the text in its synthetic and creative vision. They stand by themselves on the merit of their own brilliant conception and treatment and we forget to ask whether they are accurate reflections of the original verses on which they are founded. In the picture of the Yaksha (Plate I), the artist is perhaps less happy in the drawing of the figure, though it suggests the emaciated, love-sick hero of the poem in quite emphatic terms, but he is eminently successful in his composition; and by the subtle emphasis, which he gives to the details of the trees and plant life (which Kalidasa paints with such intense and poignant human interest and significance), the artist very accurately translates the inner psychology of the poet's imagination. In the desolation of his retreat the Yaksha, the banished hero, is, like Robinson Crusoe, compelled to reduce himself to a fraternity with nature, and moved to an intimate friendship with many of its 'aspects,' which transcend their inanimate life to offer sympathetic companionship to his love-sick thoughts and fancy. And he finds not only 'tongues in trees, books in running brooks and sermons in stones,' but a faithful and sympathetic love-messenger in his desolate cloudlands. In the mysterious maze of this exquisite tapestry of nature, the figure of Yaksha cannot take a prominent or emphasised position. He is only one of the many items of the poetic landscape and Mr. Sailen De has quite skilfully woven his hero in very close intimacy with the other members of the landscape and depicts him as almost in the companionship of plants, trees, rocks and clouds, from which it is difficult to distinguish his figure. In Mr. De's version, which is also the version of the poet, nature is not a background to man and his emotion, but a distinct entity, which absorbs and swallows up man and subordinates and attunes his individuality to a singular harmony, with a host of other strings of one gigantic *vina*, which plays the universal music of all created things. In this manner of treatment Mr. De has rivalled the presentation of the same subject by Dr. A. N Tagore, his master. In the little illustration (Pl. II, Fig. B) in which we produce

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Fig. A.
Awaiting Lover's Return.
By Sailen Dey.

Fig. B.
The Banished Yaksha.
By A. N. Tagore.

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Fig A

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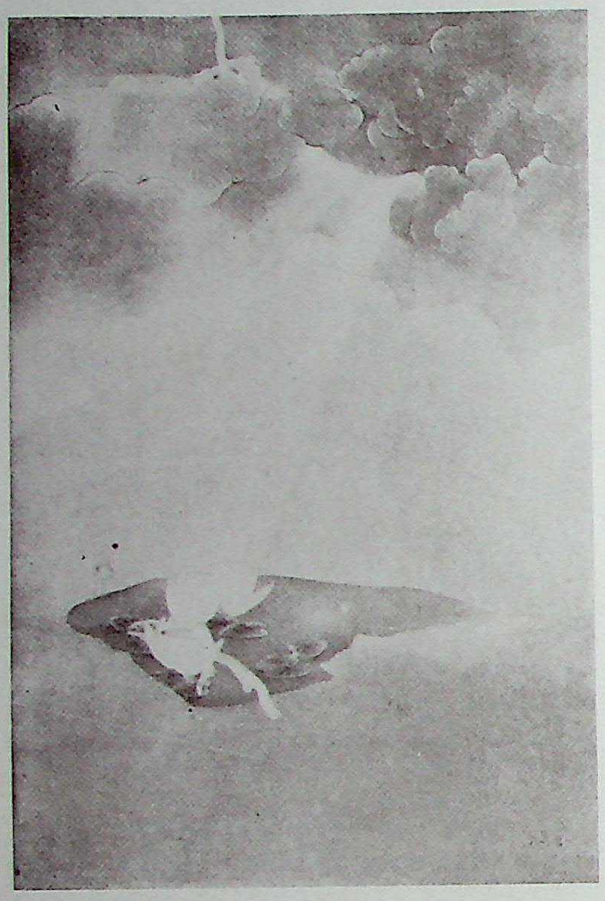
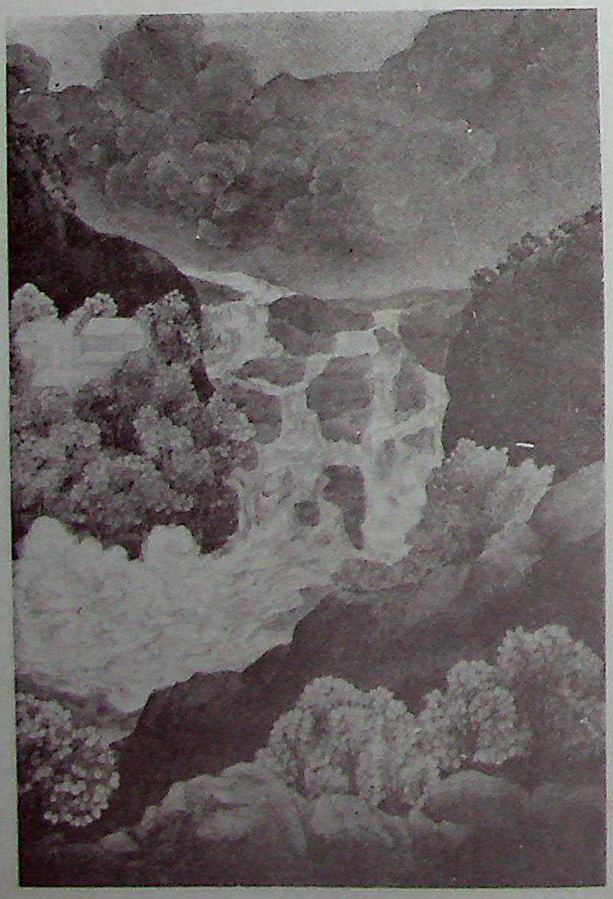


"With the dawning sky
The sorrowing wife dispels the tearful eye,
Her Lord returned ; so comes the Sun to chase,
The dewy tears that stain the Padma's face."

Fig B

"Now to Gambhira's wave thy Shadow flies
And on the stream's pellucid surface lies
Like some loved image faithfully imprest
Deep in the maiden's un-sullied breast"



"Where Jahnu's daughter from the hill descends
Thy form like Indra's elephant displayed,
Shall clothe the crystal wave with deepest Shade"

Fig C

"In Indra's bow o'er yonder hillock play
And on thy shado vy form such radiance shed
As Peacock's plumes around a Krishna spread."

Fig D

By the courtesy of
Rai Krishna Das, Benares

ILLUSTRATIONS FROM "MEGHADUTAM"

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Dr. Tagore's variation of the Banished Yaksha, we find that the figure starts out of the background and does not merge and sink into it in a melodious harmony, as in Mr. De's picture. Unfortunately Mr. De is less successful in his other subjects, which call for treatment of figures. In painting many of the figure subjects Mr. De forgets to put on the spectacles of cloudland, through which the Banished Yaksha pictures the cameos of life at Alakâ in terms of a dreamy suggestiveness. He even fails to attain to a picturesque and romantic presentation, such as Mr. Dhurandhar has given in many of his beautiful series of illustrations of the subject. Of Mr. De's figure pieces, the best is perhaps that of the lady awaiting at the door, with the offering of lotus flowers for her absent lover, the return of whom is foretold by the 'new cloud'. .(Pl. II Fig. A). In this figure, the artist has been able to catch the classical halo of these concepts for which the whole body of sanskrit poetry offer such a rich heritage. But it is in the gems of nature-pieces and miniature landscapes that our illustrator finds adequate scope for his interpretations. The descent of the Ganges from the hills at Kankhala (Hardwar) is a very effective little miniature offered by the text. The crystal waves of the descending stream is rendered in cold grey tones suggested by the deep shades cast by the overhanging cloud, almost in the shape of Indra's elephant (Pl. III C). The sombre stream of Gambhirâ, reflecting 'as on a maiden's pure, unsullied breast,' the curly forms of the grey cloud is accurately translated, in another picture, in all its beauty and dignity (Pl. III B). In another charming piece, the artist has rendered the well-known verse in which the poet pictures the rainbow across the deep blue cloud, the radiance of which recalls the peacock's plumes over the head of Krishna. Pl. III D. Another old Indian classical conceit offers the motif of the white lotus caressed by the rays of the sun streaming through the barriers of the cloud (Pl. III. A). The old poetic fancy is here realised, with remarkable freshness of vision and rendered in terms of great restraint and simplicity. In suggesting the personality of the 'cloud messenger,' and his intensely sympathetic and almost human spirit, our artist displays a very accurate grasp of the nature of this elusive personage. In his picture of the turtle doves on the terrace (verse) the cloud imitates the white and pearl grey coats of the amorous doves. In the mountain pass, which he explores, with the swans in their annual flight, the messenger assumes the sombre grey of the rock-gates to the Himalayas. When he hovers over the flying white cranes, the cloud messenger sympathetically puts on the white feather of his flying companions. The Yaksha has indeed chosen a messenger gifted with wonderful powers of sympathy and the artist has, by a skilful device, conveyed to us the eminent qualities of this strange carrier of Yaksha's love-message. The artist's clear grasp of the psychology of the poem adds many qualities to his versions in colour and form, which outweigh many weaknesses of his drawings and the general imperfection of his technique. Though far from attaining yet a maturity of conception and execution, he imports into his versions a sympathetic and a sensitive presentation of the mind of the poet and a true understanding of the burden of the love narrative, which offer more than a mere pictorial accompaniment to the text of Kalidasa.

VII.—NOTES ON THE COMPOSITION OF LINE IN NATARAJA IMAGES.

By W. S. HADAWAY.

THERE are no other images among the considerable number which the South Indian image-maker fashions, which offer so many and so varying attractions to the student of sculpture as do the dancing figures of Shiva. The Natarâja figures, not only from their number and variety, but from the many and interesting details of composition and technique which they furnish, will

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probably always appeal strongly to the Western critic. They offer to the student much more that is worthy of study than do the images designed in postures of repose. Incidentally, they are the best known and most discussed of all the South Indian images, so far as European critics are concerned. These few notes may help to stimulate a still greater interest in this particular image and for my purpose I have selected two separate examples which show very clearly this technical aspect of the sculptor's art, though neither of the examples are of the first importance as works of art.

Composition of line is neither well understood nor often even so much as mentioned by modern critics; it may be old fashioned or too technical a subject for our latter day 'spiritual' critic to contemplate, but it is detectable in every fine work of sculpture, ancient or modern, and is both understandable and helpful with study, toward sound and right judgment of works of sculpture, generally. We often come across the word 'composition' used somewhat loosely and vaguely by art critics, and it seems to show that no very definite idea of what is essential to good composition is understood. It may be used either in a general sense to denote a work of art as a whole, or in a more special sense to explain the relationship between one part of the figure or group of figures and another. How one part of a picture 'composes' or works into and harmonises with other parts; or, with lines, their grouping and their flow are all a part of composition. Composition of line more or less explains itself. It is the flowing of one line into another, sometimes actual, and continuous, but more often by a series of lines forming a suggestion of continuity. In painting where only one surface is presented, the matter is somewhat simpler but not nearly so interesting or so beautiful in its working out as in sculpture, for with a figure in the round, if finely composed, line composition can be detected from almost any point of view. As applied to sculpture it is the very soundest single gauge of merit that I know, and is almost equally applicable to European and Eastern works alike.

Of the two dancing Shiva figures which are illustrated (Fig. 1 & 2), I have, in the first example, that from Uttattur, selected one which is almost too 'sweet' in line.

The line composition is so very apparent, and so full of evident flow, that the figure has almost a feeling of weakness because of its superabundance of curves. Apart from this, however, this particular image is a striking instance of how perfect a system of line composition it is possible to develop in this dancing figure.

It is unnecessary to describe in detail the parts which compose one with another, the series of connecting lines shown in the diagram explains itself.

The important line of composition in sculptured figures is the double curve (A—B) which is suggested (Fig. 1-A & 2-A), if not actually detectable, in every fine work. It is not always the same combination of curves, but a double curve which generally composes with the ground or stand of the image and so produces a feeling of stability and attachment to the base.

This main line may not always be detected in a front view of an image; in fact one must frequently view a work from the side to discover it in certain examples.

In the figure under consideration the main line composes with the *prabha* in the view given, while in the other figure where the *prabha* is missing, if the line is brought down from the knee, instead of following the lower part of the leg, it composes with the base.

The lines suggested in both the diagrams (Fig. 1-A & 2-A) might be considerably increased in number, in fact, in the first drawing one might go on almost indefinitely, so many parts flow, one into another. It will be noticed that although the two figures are of similar pose and both views are from directly in front, the lines of composition are not identical.

It may be noted that the spring of the principal line is from the crown of the head and most of the composing lines are tangential to this. One can easily work out for oneself a further development, which if fully drawn in the diagram would only tend to confuse it.

It is both interesting and instructive to select an image in which line composition is very apparent and then to view the work from all sides in turn. It will be found that

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Fig 3
Three quarters side-view
of Fig 2

Fig 1
Nataraja.
Uttattur, Trichinopoly
Height 4 feet 6 inches

Fig 2
Nataraja. Govt. Mus. Madras
Height 30½ inches

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Fig. 1-A
Diagram to show composition of line in Nataraja figure from uttarur

Fig. 2-A
Diagram to show composition of line in Nataraja figure in Govt. Mus, Madras

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as the point of view changes so the composing lines alter perceptively; and even viewed from above or below the usual eye level, the same rule holds good.

REVIEWS.

INDIAN DRAWINGS, TWELVE MOGHUL PAINTINGS OF THE SCHOOL OF HUMAYUN (16TH CENT.) ILLUSTRATING THE ROMANCE OF AMIR HAMZAH. TEXT BY C. STANLEY CLARKE, HIS MAJESTY'S STATIONERY OFFICE, LONDON, 1921. PRICE 5 SHILLINGS.

STUDY of Moghul Painting has received considerable stimulation by the publication of Mr. Binyon's "The Court Painters of the Grand Moghuls" reviewed in our October Number. In the 12 collotype plates now published from the originals in the South Kensington Museum further valuable materials have been added for the history of the Moghul School. This album of fine collotype plates will certainly help to change our notions of the school of the so-called Delhi 'miniature painting.' It is no longer possible to assert that the Moghul School was a school of miniature painting, for these series of water-colour paintings were executed on cotton fabric of the size of 28¾" by 22". But more important than their size is their character and quality; and since they belong to the reign of Humayun, if not to the earliest part of Akbar's reign, they offer the best materials of what Moghul Painting was before it acquired a distinctly 'Moghul' character. They reveal on the one hand the leading strings of Persian tradition, particularly in details of treatment of architecture and of clouds (*e.g.*, Plate 5 and Plate 9), and on the other hand a distinctly local character in their dramatic gestures and attitudes and the naturalistic treatment of figures and trees, which loudly proclaim their Indian authorship. The treatment of the figures is absolutely free from Persian convention. It is 'the Indian painter's 'conception of men and things' which, according to Abul Fazl, far surpass those of Persian artists. The manner of delineating trees, foliages and leaves, which extorted the admiration of William Morris, is certainly distinct from the Persian manner with some exceptions here and there. The wonderful tapestry-like treatment of foliages in Plate 4 could not have come from a Persian brush. It does not belong to the same tradition. Persian painting of trees and foliages is always decorative and conventional—never realistic. To us the evidence of style of these paintings is too convincing to permit us to think that they are mainly the works of artists other than Indian. And we are unable to accept, without demur, Mr. C. Stanley Clarke's suggestion, in the introduction, that 'there can be little doubt that the Hamzah illustrations were the work of a small coterie of artists—Persian and Kalmucks—trained in the style of the late Timurid school, who accompanied Humayun on his return from Iran to India, in 1555.' The Officer-in-charge of the Indian section finds no 'Indian' suggestion in the making of the drawings. Abul Fazl no doubt suggests that Mir Sayyad Ali, of Tabriz, illuminated the volumes. He also asserts that 'clever painters made the most astonishing illustrations for no less than one thousand four hundred passages.' As Mr. Stanley Clarke rightly points out that the illustrations must have been the joint product of a group of artists, to our mind it is almost certain that excepting one or two (*e.g.*, Plate 5) the whole of the 12 examples formed probably a section of the illustrations which was entrusted to an Indian painter, the style of them is all so very alike. Abul Fazl's testimony, so far as it goes, after all, does not bar the possibility of Indian authorship. He speaks of 'clever painters' and does not say that they were exclusively Persians or Kalmucks. Plate 1, on the other hand, offers very valuable internal evidence of their Indian authorship. If we carefully examine the replicas of 'images' or 'idols' which dropped out from their frames on the birth of Mahomet, we find that none but an Indian artist could have drawn the 'images' as they have been drawn here; the play of the hands of the images in the padmâsana poses, the lotuses in their hands could not have been assimilated by a Persian Kalmuck artist newly imported from the court of Shah Tahmasp I. Whoever might have done the other sections of the whole series of 1,400 pictures, the pictures here reproduced must have come from the brush of some Indian painter. If our suggestion is true, we have evidence of the Indian element in the make-up of the Moghul School of Painting from the very earliest days of its history. Anyway, the drawings here reproduced offer very important materials for the history of the Indo-Timurid, or, as we would prefer to call it, the Indo-Moghul school.

THREE TEMPLES (MANDIRER KATHA, THE STORY OF THE TEMPLES), THREE PARTS IN ONE VOLUME, PURI (203 pp.), KONARAK (168 pp.) AND BHUVANESWAR (158 pp.) WITH THREE APPENDICES AND 51 ILLUSTRATIONS. WITH AN INTRODUCTION BY ABANINDRA NATH TAGORE, C.I.E. (IN BENGALEE). BUTTERWORTH & CO., CALCUTTA, 1921. PRICE RS. 1.

WE opened this thick Octavo Volume of 500 pages in Bengalee with something like a pleasant surprise. We admire the courage of the writer in chosing his own vernacular in producing this admirable guide to the three important temples of Orissa—Jagannath, Konarak

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and Bhuvaneswar. It is indeed a red-letter day in Bengalee literature that such comprehensive works on such subjects have begun to appear in the Bengalee language. In paying his homage to his own mother tongue, the author has, however, deprived all non-Bengalee visitors to these excellent architectural relics, the benefit of his erudite guide. The educated Indian is at last coming to claim his own artistic heritage and to study for himself, with his own eyes, the ancient monuments of his country and to judge them by the Indian standard. This itself is an achievement of great value and marks an important landmark in the history of modern Indian thought in relation to the intellectual and artistic inheritance of India. We shall be misjudging the aims of the author if we consider this volume as a scientific monograph or an archæological treatise. Although it claims to absorb all the conclusions of archæology and historical researches, it is no more than a guide—a very valuable guide to the story of the three temples of Orissa. The author adopts no pose in his style and the peculiar charm of his presentation comes from a complete absence of style. But the general simplicity and naïveté of his language is very often marred by grotesque forms of references to authors and authorities quoted by him. There is no reason why Dr. Bloch should be referred to, each time, as 'the late Dr. Bloch of the Archæological Department, who has ascended the heaven.' The author has laid under contribution every possible source of information in all languages, including the latest magazine articles, and although he quotes every possible author, who has written on the subject, he seldom accepts their conclusions without some criticism or discussion of their merits. He has a very peculiar method of presenting his story. In the course of a homely chat he skilfully introduces solid antiquarian and archæological data and the reader finds himself every now and then deeply immersed in the quagmire of archæology before he can realise that he has been seduced into such serious topics. But the author generously lends out his friendly hand and pulls out his reader before the latter gets beyond his depth. He then quickly changes his topic and proceeds to point out, in a friendly fashion, the beauties of the little odds and ends of curiosity in unknown nooks and corners of the temples. In this way he unconsciously leads his readers to partake of learned iconological discussion on the images of Lakshmi and Surya quoting chapter and verse from the Sanskrit texts with valuable information as to dates and relevant inscriptions, skilfully mingling curious anecdotes and legends which gave point to his chronological or iconological discussions without discounting their values. In a word, he creates, inspires or suggests, by a multitude of curious and valuable information, the very atmosphere in which the temples and their surroundings have grown to live. At times he rather abruptly breaks away from the chain of his archæological discussions, much to the disadvantage of the matter and the discomfiture of his readers. For instance, in the chapter on Linga-parikramâ, after entering into an elaborate disquisition as to the status of the Kesari dynasty and their connection with the Lingaraja temple, he saturates his reader to a point of intense curiosity, and just when his reader expects him to give his final judgment on the varying authorities and evidences, he abruptly cuts the story short and naïvely asks his reader to dismiss all silly antiquarian thoughts and accompany him round the Jagomohun. Under the section 'Sree Mandirer Sthâpatya,' the author introduces a lot of irrelevant matter which, though curious and interesting, do not help us to gather any positive idea about the nature and genesis of the style of the Jagannath temple. In discussing plans of Hindu temples, in a vague and general way, he has no space left to convey to us an analysis of the architectural style, for which he only refers to various parallels and incidentally alludes to a few peculiarities. His treatment of the architecture of Konarak and of Bhuvaneswar, we are happy to say, is free from this criticism. In his references to old practices of Ratha Yâtrâ in India, he has omitted to mention the old Indra Yâtrâs of the early Cholas of the 2nd century A. D., which survived in Nepal, so that the Hindu practice is quite as old as the Buddhist. In citing parallel Peruvian and Maoris icons, the author has introduced very valuable matter likely to throw new light on the origin of the image of Jagannath. He has, however, omitted one link in the chain of his arguments. He could have rounded them off by citing the geological theory adduced by Wallace and other writers that in some prehistoric times, South America was connected with India and that parallel decorations now surviving in India, Java and South America had a common ethnic source. The parallelism of many Javanese decorations with old Southern American patterns seems to support this view. We have, however, no hesitation in saying that his discussion of the iconological problem of the orign of the Jagannath image and also his description of the Gundicha Pavilion are valuable and original accessions to our knowledge, and will help to correct the somewhat erroneous view that one's first impression may induce that this volume is a mere compilation rather than an original contribution to the subject. It is indeed a matter of surprise, how amidst overwhelming inclinations for antiquarian discussion which the subject constantly calls for, the author very often keeps himself alert for catching the beauty and picturesqueness of the gems of Orissan temples. While recalling with a lot of passionate sentiment the visit of Sree Chaitanya to Bhuvaneswara, many centuries ago, he does not miss the beauty of the crescent moon descending in the small hours of the morning to pay the pilgrim's homage to the spire of the Lingaraj temple and recalls Musset's 'la lune comme un point sur un I.'

We find fault with the author for not including a bibliography, which could be easily strung together from the exhaustive footnotes, which practically cover all published literature. We have been inclined to be rather hypercritical with regard to some features of the volume if only to extend to our author a more genuine appreciation than could be conveyed in terms of empty praise.

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In the guise of a pleasant handbook, if we may be pardoned for using such an inadequate description, he has furnished his readers with an erudite introduction to all possible information which may help to educate the vision of the future pilgrims to these famous Hindu shrines of Orissa. In company with the accomplished author, our future pilgrims will come with eyes adequately trained to see new beauties in these illustrious monuments of mediæval India. Mr. Sarkar's chapter on the Art of Orissa has been a chapter of regrets to us. He explains in his introduction that he was led to write this chapter by the earnest solicitation of a friend. It does, indeed, bear the stamp of a 'made to order' product. For he seems to stumble at every point and fumbles at the essence of the matter with great diffidence, and hardly succeeds in arriving at an accurate perception of the Orissanness of Orissan Art. It is all the more regrettable, as throughout the previous chapters his impression now and then flashes with gleams of shrewd appreciation of the peculiar character of Orissan sculpture, and here and there he shows a fitful, though an accurate, grasp of the characteristic contribution of Orissan craftsmen to Indian Art. Somehow, he fails to sum up his impressions in his final chapter, although he has put together ample materials for his readers to form an independent estimate. Perhaps the gathering clouds of his antiquarian and archæological matters had grown too thick for him at the end, to peer through and fix his gaze on the plastic qualities of the monuments and to decipher, read and understand the æsthetic scripts in which the makers of the temples have couched their highest thoughts and aspirations. The story of the temples is indeed recorded in their æsthetic script. As Mr. Tagore points out in the introduction, no amount of collateral information, literary or epigraphical, can help us to realise the true story, which the artists have sought to tell and which they have inscribed on the face of these temples by stringing together one boulder after another, which spell out in eloquent words their dream pictures and their passionate hymns and sermons in stones in honour of their 'ishta devatâ.' This language has long been forgotten. Who will find the key to it, again and when? The Gothic Cathedrals have yielded up their story, but the Indian temples have been awaiting their interrogators. Perhaps in Mr. Sarkar they have found their pioneer.

INDIAN IMAGES (PART I). THE BRAHMANIC ICONOGRAPHY, BASED ON GENETIC, COMPARATIVE AND SYNTHETIC PRINCIPLES. BY BRINDAVAN C. BHATTACHARYA, M.A., PROFESSOR, BENARES HINDU UNIVERSITY. (80 pp.) 31 PLATES. THACKER, SPINK & CO., CALCUTTA, 1921. PRICE RS. 10.

THE iconography of Indian images has been a very fashionable subject amongst Indian scholars for the last few years. Since the publication of Gangoly's 'South Indian Bronzes' and Gopinath Rao's 'Elements of Indian Iconography,' Rao Saheb Krishna Sastri's excellent compendium of 'South Indian Gods and Goddesses' was published by the Madras Government. All these publications purported more or less to cover the description of images met with in Southern India. It is believed that with the Indianisation of the South and the sojourn of the Aryan colonists to the South, images from the North were transplanted and adapted to the necessities of Dravidian civilisation with the result that most of the Indian images underwent considerable modifications in their poses and attitudes in the process of assimilation by the exigencies of Dravidian 'grâma devatâs.' So that the original history of Indian images must be sought for in the Northern regions where unfortunately very few vestiges now remain of the history of Brahminic images, partly owing to the fact that Buddhism for a long time over-ran orthodox Brahmin worship by its well-filled Mahayanist pantheon, and latterly, Islam swept away from the face of the Northern countries all images that came in its way and drove them to take refuge in the Himalayas. By reason of the religious injunction of throwing into Ganges mutilated or broken images, many early Brahmanic examples have been lost to science. The field offered by Northern iconography is a very important one for the history of the subject, but is unfortunately very meagre in surviving materials. For this reason Mr. Brindavan Bhattacharya's little handbook is the first introduction to a subject not covered by previous publications. It is very unfortunate that Mr. Bhattacharya has needlessly prescribed a self-imposed limitation by confining himself to images discovered in Northern India alone. Much of the history of Northern images now survive in various parts of Rajputana and Western and Central India and in the Brahminic temples of Orissa. By excluding considerations of the evidence of these remains Mr. Bhattacharya has needlessly impaired the utility of his excellent handbook. His prolegomena is a solid piece of dissertation of the subject and offers a very useful summary of the history of images. The most original part of the book is the section dealing with evidences of images in the early Indian literature. He quotes all possible references in early Sanskrit literature beginning from 2nd century B. C., and going back to the time of the Vedas. Mr. Bhattacharya at times puts his case a little higher than his evidences, as when he suggests that in the Vedas themselves there are passages which convey, as a whole, the sure indication of an image. Recently this has been the subject of a very instructive controversy among scholars and it is very unfortunate that Mr. Bhattacharya omits to take into consideration the arguments adduced by Prof. Macdonell (The Development of Early Hindu Iconography JRAS, January 1916 and Rupam, October 1920, p. 11) which seem to us quite incontrovertible. The author is on surer grounds with his evidences in Sutra literature. But we do not think that he has been able to establish that the hymns of the Rig Veda convey 'important testimonies to the practice of image worship in

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Ancient India.' But this criticism does not touch the general utility of the publication which comes to fill a distinct gap in the literature of Indian iconography. He divides his subject in Brahminic images (I), the Orthodox Hindu Goddesses (Chap. II), Mudras, Asanas, symbols (III). The description of images is throughout documented by quotations from Sanskrit texts of which Appendix A contains a very useful supplement. The task of the iconographer of Northern images is very much heavier on account of the absence of convenient handbooks for sculptors such as exist in Southern India in numerous versions. And the author has been compelled to draw his materials from a variety of collateral sources many of which are not easily accessible. The most attractive part of the volume is undoubtedly the 31 plates illustrating the principal types of Brahminic images. They do not pretend to be exhaustive and are only indicative of the general types. The example of the seated type of Vasudeva cited by him (Plate VII and Plate II, fig. 3) does not answer to any of the texts quoted by him. It must have been based on a definite iconological formula for which existing texts ought to furnish the accurate *lakshana*. The author's identification of the standing lady looking into the mirror (Plate XXIII) as Gouri is certainly wrong. The unconventional and almost vulgar treatment of the figure could not possibly be mistaken for the image of a goddess, which even in obviously amorous attitudes is characterised with such severity and restraint in Indian sculpture that no trained scholar could mistake. The figure in question is a class of Nâyikâs which offer very significant and imposing decorative devices for Orissan temples. The author's treatment of Trimurti is very brief and unsatisfactory. He does not offer sufficient materials to help the study of the famous example at the Elephanta cave which he ignores much to the injury of a proper consideration of a complicated iconological problem. The example of Vishnu illustrated in Plate IV discovered by the author is a little triumph which, with his accurate identification, the author may be well proud of. This adds a new type to hitherto known images of Vishnu, the second example being in the Boston Museum.

The author shares the common failure of our university men in his choice of the most beautiful types of the images required to be illustrated. In most of the types, he has chosen the examples of the least æsthetic quality With the exception of Varuna (XVIII), Indrânî (XXVIII) and Vaishnav (XXVII), none of the other types illustrated are strong in their æsthetic or plastic values. This is very unfortunate as the Brahmin images have suffered from an unmerited charge of being the ugliest types of Indian sculpture. And the author has certainly missed an opportunity of disproving this unjust accusation. We know of several Shaivaite and Vaishnavite images which rival the beauty of some of the best of the Buddhist images. On the whole we have no hesitation in extending our warm appreciation of the work which will be welcomed by all students of Indian Art and Religion.

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OURSELVES.—With the present number Rupam enters into the third year of its existence. It would be presumptuous as yet to make any attempt to take stock of its achievement. It is still feeling its way forward and is yet to attain its stability and fuller development. It is indeed a matter of gratification that in its short career it has been able to call a lot of success its own. Its contributions have been invariably, if not always, of a high level and its illustrations have been of the very best quality. While the assistance of contributors have been generous and notable, the Editor's share in the way of contributions has been no less. As a rule the Editor is not called upon to make independent and substantive contributions of its own, but to stimulate others to write, and thus to shine in the borrowed light of generous contributors. Rupam has not been able to attain to the luxury of sparing its Editor, and it has been from the beginning a case of 'all hands to the pump.' During the last few months, the help of many new contributors has come forward to relieve the task of the Editor, and it is hoped that in future the Editor will be able to devote all his time to the production and the general improvement of the Journal. As we suggested Rupam has still much up-hill work to attain. But the work already covered is of no mean merit. It has been able to make many new discoveries of old masterpieces and many of its contributions have been of a highly interesting character and have helped to win many new friends of Indian Art. But self praise is no recommendation. And we cannot do better than allude to some of the numerous letters of encouragement that the Editor has been privileged to receive. We have already published extracts from press reviews and opinions of artists and critics testifying to the success of Rupam. We may be pardoned if we refer, here, to a few more. From an artist in London have come very kind and encouraging words: 'I like your Rupam very much indeed. It is one of the very best Art Magazines in the world, and you are doing very great work in the world, and for your country.' From the Conservator of the Library of the famous Institute de France has come an equally warm tribute. He writes:—'Il a attiré l'attention des membres de l'Institute sur cette très belle revue d'art.' L'Association Francaise des Amis de L'Orient is unstinted in its praise:

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'Le choix des articles les superbs reproductions, le belle typographie, le papier hindou ivoiré, tout contribue á faire de Rupam une revue unique dans son genre.'

Unfortunately the appreciation and support from Indians have been of a very poor and meagre character. It is notorious that the knowledge of Indian Art amongst Indian is of a very deplorable nature. Our Masters of Art, our Ph. D's, & P. R. S's, not to speak of lesser 'educated' luminaries, display a lamentable ignorance of the alphabets of Arts for which there is no parallel in any civilised country. And one should expect that Indians should be anxious to demonstrate their interest in Indian Art by a liberal support of our Journal. But our experience of the support of our Indian friends has been extremely disappointing. There is still a widespread boycott among Indians of the knowledge of Indian Art. And it is still a forbidden fruit to our so-called educated friends. We are anxiously awaiting to see what change in the attitude of our University youngmen is effected by the forthcoming lectures of the newly appointed Bageswari Professor of Indian Fine Art at the local University. We are fervently hoping that these lectures will stimulate a live and active interest in Indian Art which is a noble inheritance not only of India, but of the whole World. Our list of contributors contain many names of our friends from abroad whose collaborations have been invaluable assets to our enterprise. This list has to the Editor, at least, carried in one of its phases a message of disappointment, for we have very rarely succeeded in including in it the names of our distinguished University men. They have loved to give Indian Art and to the cultivation of all forms of Fine Art a wide berth. Our attempt to recruit new writers from our M.A.'s & Ph. D's has proved a dismal failure. Fine Art in any shape or form has no interest for them. Leaving aside our University Philistines for the moment, we find that the number of connoisseurs or lovers of Art amongst the Indian public in general can be counted on the fingers. They are hardly a dozen people who cultivate the hobby. There are not more than six Indian collectors of any form of Art from Himalaya to Cape Comorin. The economic conditions of the Indian Society have been slowly undergoing a change during the last fifty years and in the last few years the fortunes of the old cultured families of India have gone to the bottom. They have been replaced by a vulgar uncultured *nouveau riches* who are disfiguring the faces of all the modern Indian cities by the banality of their architectural contributions. Calcutta has been the worst victim of these non-official architectural barbarities. The perpetrators of these outrages have been perhaps justly proud of their success in the sphere of business and commerce. But their commercial success has spelled the artistic disaster of India. One should like to draw their attention to contributions made by commercial men to the needs of artistic life in Manchester, Birmingham and Liverpool. But a lack of general education and culture yet prevent a rousing of their artistic conscience. We have digressed a little to allude to one of the many phases of Society which oppose the growth of an artistic revival in India to-day and to indicate the conditions which face such enterprise as this Journal represents. It is not well known that the best Art Journal published from Japan to-day is financed by a single commercial magnate and does not depend on the caprice of individual subscribers. Such support as Rupam has been able to secure has come from friends outside the boundaries of India. Our Indian support has been of a nominal character and a disgrace to the claims of progress said to have been made by Indians in all spheres of life.

The list of our Indian contributors has received a notable and distinguished addition by the name of Mr. Benoy Kumar Sarkar who contributes an illuminating article on the 'Aesthetics of Young India,' to which we call the attention of our readers and the members of the new School of Indian Painting. Mr. 'Agastya,' a very trenchant writer on Indian Art, has taken exceptions to some of the generalisations of Mr. Sarkar. While we do not agree with all that Mr. 'Agastya' has to say by way of rejoinder, we have no doubt that he makes a strong case for the 'Indianness' of Indian Art. We invite further discussion on this interesting subject which should offer important influence on the future development of Indian Art. Another distinguished name we are privileged to add to the list of our European contributors is that of Mr. Eric Gill, M.B.E., one of the most distinguished of modern European Sculptors. In his forthcoming paper 'Indian Sculpture' receives a new tribute from another modern sculptor.

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FRENCH SOCIETY OF THE FRIENDS OF THE EAST.—The Bulletin of the Association Francaise des Amis de l'Orient of which the first number is before us offers very interesting reading. It is the record of the many activities of the new Society founded in Paris last year with the object of establishing between the East and the West such wide intellectual communications as will unfailingly conduce to reciprocal esteem and sympathy. Among the conferences held last year under the auspices of the Society India figures very largely. Dr. J. C. Bose delivered a lecture on the magnetic crescograph and Mr. Benoy Kumar Sarkar gave an address on 'Fine Art as revealed in Indian Poetry.' Considerable interest appears to have been roused by the address of Dr. Rabindra Nath Tagore on 'Baul: An Indian Folk Religion' of which a French translation is published in this Bulletin. The Society has formed an excellent nucleus of a library of books relating to the East. We would recommend our Indian publishers to present important new books for this centre of appreciation of Eastern culture.

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SOCIETY OF THE FRIENDS OF ASIATIC ART.—The work of the new Dutch society is indicated in its report for the year 1919-20. After the

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exhibition of East Asiatic Art held in 1919, of which a magnificient souvenir of collotype plates was distributed to members, the Society was unable to undertake any new expensive ventures. It is hoped, however, that the projected exhibition of Hindu, Buddhist, Javanese and further Indian sculpture will come off in May next. It is likely to benefit by the travels of Prof. Krom in Java and of the indefatigable secretary Mr. A. F. E. Visser who passed through Calcutta in November last in the course of a long tour through America, Japan, Indo-China, Java and Vali undertaken for the express purpose of the study of Asiatic Art. Considerable interest attaches to the Society's project to reorganise the Dutch museums and to present in a suitable form the existing collections of Asiatic and non-Western Art in a new general Art museum to be called the 'Museum of Exotic Art' so as to accord to them a position worthy of their æsthetic quality and to place them on a footing equal to Western Art. We send to the Society our best wishes in this creditable undertaking. For much of the success and the activity of the Society credit is due to Mr. Visser and to Mr. Roorda who represented the Society as a delegate to the 'Congress d'histoire de l'Art' held in Paris in September last.

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THE PRESERVATION OF ANCIENT MONUMENTS.—At a meeting of the East Indian Association, London, held in November 1920, a very informative paper by Dr. J. Ph. Vogel (late of the Archæological Survey, now, a Professor at the Leiden University) was read by the secretary amongst a very distinguished gathering of Indians and Europeans. The paper (which is published in the Asiatic Review) is an excellent summary of the history of the efforts made in India for the preservation of Ancient monuments for which a worthy tribute has been given to Lord Curzon. We should like to see this paper in the hands of all our Indian ministers and councillors so that they may be kept alive to their serious responsibility with reference to a department which demands expansion and development. Our only criticism of this admirable paper is the tribute which Dr. Vogel withholds from the Indian collaborators of the archæological department, whose services are very often appreciated by Sir John Marshall himself. The services that a new generation of Indian scholars, both inside and outside the department, are rendering to the cause of Indian antiquities, as a rule, receive a very scanty recognition. We should like therefore to quote what Mrs. Villiers Stuart contributed in the discussion on the point: 'I think that Indians should be members of the Surveys, and that it should not be left solely to the English and Europeans to study the monuments of India, because with Europeans there is always the danger that their interest would be historical only, and that the living relation of the Indian monuments to the life of the country would be, to a certain extent, missed.' We are glad to find Dr. Vogel adopting this suggestion in a footnote —although he curiously omits to mention this important phase of his subject in his original paper: 'It is no doubt a matter of gratification that qualified Indians are forthcoming in sufficient numbers. As Mrs. Villiers Stuart rightly observes the European and Indian scholar will study the monuments each from his own point of view. But I am sure that the best results will be obtained by co-operation of the two.' We have no doubt that while under the present circumstances, the association of European scholars trained in Indology would be a distinct advantage, a complete Indianisation of the service in future should be the goal of administrators.

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SUCCESS OF AN INDIAN ARTIST.—As we go to press, comes a very gratifying news of the success of an Indian Artist in London. For the first time in the history of the Royal College of Art Sketch Club at South Kensington an Indian student has won the Spencer prize awarded for a piece of imaginative painting and also the George Clausen prize for self-portraiture. Mr. U. S. Chowdhury, the winner of this double distinction, went to England only a year ago and the early success of his work is a great credit to his talent and an honour to India and the capacities of Indians in all spheres of life. The painting, which gained him the Spencer prize, is a nocturne in oil depicting a group of veiled women sitting under a tree in the moonlight listening to the piping of an Indian pan. Mr. Chowdhury's self-portraiture is also a striking piece of painting.

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I. INDO-JAPANESE PAINTING.

FOR India, the Holy Land of the Buddha, the Land of the Rising Sun has cultivated a feeling of spiritual veneration as a valuable and respected heritage transmitted through thirteen hundred years. Ever since the conversion of Japan into Buddhism during the reign of Prince Shotoku, Japan has wistfully looked forward to India for cultural inspiration. An intercourse, originally started through the medium of China and Chinese missionaries, ripened into direct communication and interchange of ideas. The story of the Southern Indian Brahmin, Bodhisena, and of his visit to Japan on the 8th August, 736 A.D., is very well known. He settled in Japan and lived at Sugawaradera Temple at Nara as also at the Dainiji Temple, where he taught Sanskrit to Japanese priests, and also remodelled the Japanese alphabets on the basis of the Sanskrit. In 746 A.D., when the great statue of Dai-butsu (Vairochana) was completed, Bodhisena consecrated the image and came to be one of the founders of the Todaiji Temple. He also founded the Ryosenji Temple, and lived there until his death in 760 A. D. He was not the only Indian who made Japan his home. When he first visited Nara he was met by another Indian, who was living in the forest near by, and whose language nobody could understand except Bodhisena. The history of the Nara Temples and their artistic relics are deeply tinged with Indian influence. The Indian influence on Japanese Art of the period is further connected with the visit of an Indian Sculptor named Gumporik, who came to Japan by sea from Ceylon. This again could not have been a solitary instance. The old music of Japan likewise owes a debt to India. It was a Siamese Priest from Cochin-China, of the name Futtriet (Butteteu in Japan), who was the first to introduce Indian music in Japan. The visits of Indian missionaries to Japan inspired a reflex movement and history records many attempts made by various Japanese students of Buddhism to reach India for pilgrimages to the *ashta chaityas* (the eight holy places) dedicated to the relics of the Buddha. The pathetic story of the strenuous pilgrimage of Prince Takaoka (Shinnyo), the third son of Emperor Heijo, who in his eightieth year reached the frontiers of India in 881, from Loas (Burmah) only to die from the effects of his long journey, is only typical of many such devout pilgrimages. When Japan cut herself off from the world outside, these visits to the Buddhist shrines in India had to be interrupted for several centuries. But since the date of the restoration of 1868 A.D., Japan has again started sending out her pilgrims to India. The first Japanese to visit India and its Buddhist shrines after the restoration was the Rev. Mokurai Shimaji. Ever since his visit in 1872 many pilgrims have followed in his footsteps. And the list of the many visitors to India in modern times has included the names of many artists and of some of the most gifted of modern artists from Japan. In our October number, we have cited a work of a Japanese Artist, with a special inclination for Indian subjects. We propose to consider here some more examples of illustrations of Indian themes from his brush. Of course to Buddhist Japan, the illustrations from the life of the Buddha, have been a traditionally local subject. And ever since the days of the artistic activity of the Nara temples, the Japanese have been building a new and indigenous style on the basis of the traditions of Indian Buddhist paintings. The art of the Heian period (800 to 900 A.D.), immediately following that of the Nara period, represented a stage in the appropriation of Buddhist ideals—and the succeeding eras illustrate "their absorption and re-expression in the national life." In the Fujirwara period was evolved a distinctly national Buddhist school with a technique and method all its own, and which was in many sense a distinct improvement on the Indian traditions. In the later art, which Buddhism inspired, Japan created a newly synthetic art appropriate to her own interpretation of Buddhism as adapted to the history of her own artistic conventions. Such paintins as Amida appearing over the hills attributed to Eshin, we have an entirely new art,

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which has outgrown all Indian influences. In its devotion to Buddhism, Japan evolved a mystic religious art, which answered to their own national ideals based on the cult of the Amitâva. But we are not concerned here with this class of painting, which is an unique contribution to Buddhist Art.

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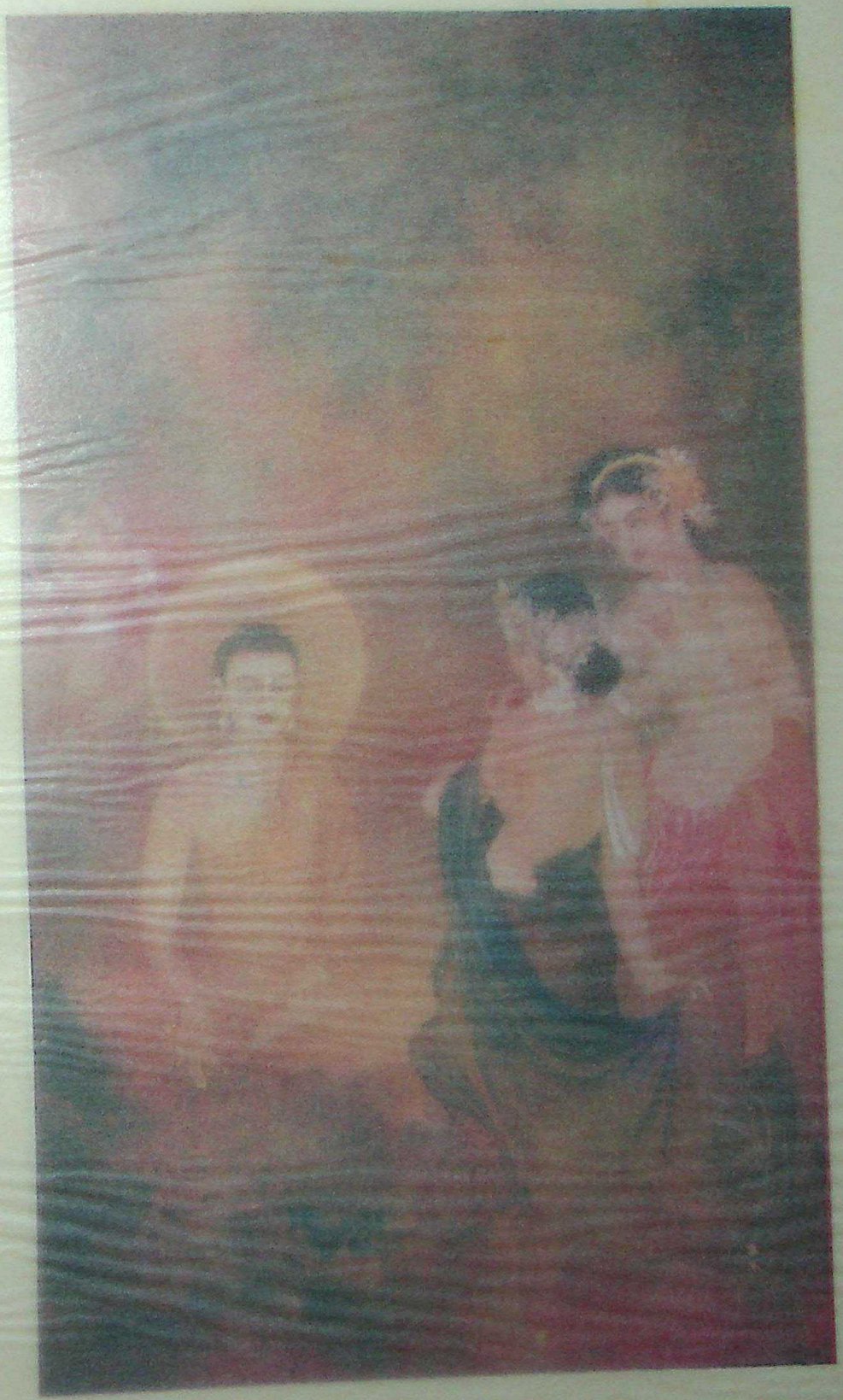

The templiation of the buddha
By katsuta

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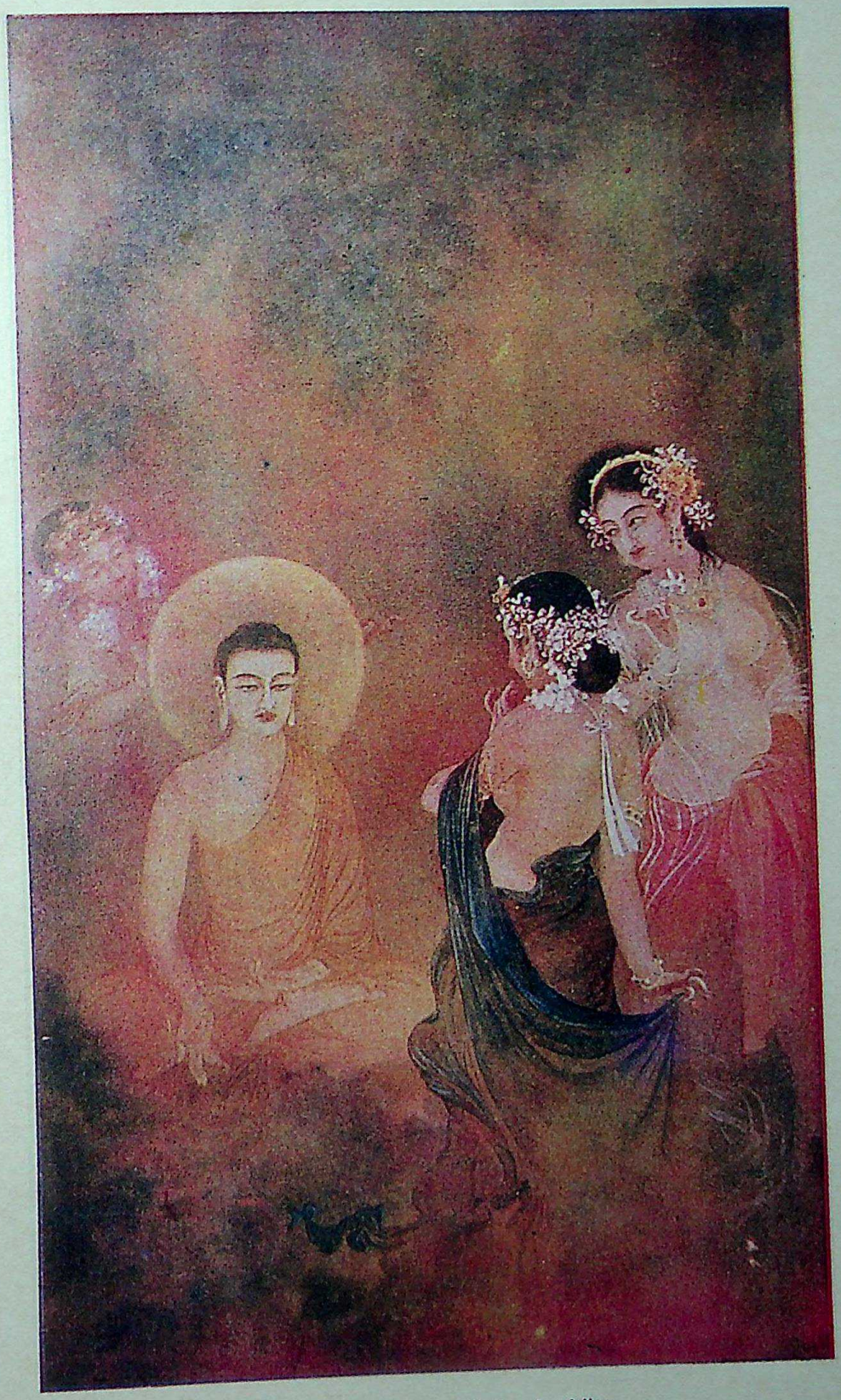

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BUDDHA AND SUJATA

Tagore Collection, Calcutta

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in spite of many fundamental differences—are after all not very antagonistic and "alien" to each other, and easily harmonise, particularly in their manner of rendering Buddhist subjects. And the test of the validity or otherwise of any attempt of harmonising the two artistic forms of expression may be found in such Hindu or non-Buddhistic subjects with which a Japanese artist has no previous experience. We are fortunate in being able to cite here, for comparison, two paintings on silk by a Japanese artist, which illustrates "Hindu" subjects. They are the works of two Japanese artists who came to India in 1900, immediately before the Russo-Japanese War. The first one (Fig. A—Plate II.), from the brush of Shunso Hishida represents "Saraswatî," the Indian goddess of knowledge of the arts always pictured as seated on a lotus springing from a lake, and playing on her vînâ. The artist has treated his subject with the usual charm, and delicacy of his Japanese brush, though in the conception itself, there is nothing original. On the other hand, the design is a close repetition of the version familiar to us, in the works of modern Bengali painters. The conception itself is not very far removed from that of the Japanese Goddess Benten, the "Saraswatî" of the Far East, and offered very little scope in the way of any innovation or new presentation. In the picture of "Kâlî," the Indian goddess of destruction (Fig. B, Plate II.), by Vokoyama, the artist has given an original version of a very well-worn theme. Though Shiva or Rudra has travelled to the Far East, in the guise of Fudo, her terrible consort, "Kâlî," has no Japanese parallel. And the artist had greater scope in devising an original pattern for the theme. In the benign and even, a charming face, the artist has forgotten the original conception of "The Terrible One," familiar to us in the Indian versions... It is nevertheless a very sympathetic, if not a very accurate, presentation of the Indian worship of the terrible. In giving "Kâlî" an attractive face in opposition to the Indian convention, Mr. Vokoyama has followed the example of a great English artist. In depicting the conception of "Death," Watts had recourse to the face of "a good angel," in his "Death Crowning Innocence," replacing the traditional skeleton face, common in all earlier presentations. Our Japanese illustrator of "Kâlî" has similarly substituted an attractive face in place of the traditional "repulsive" one, incidentally eliminating the feeling of the terrible (the bhayânaka rasa), which is the staple part of the conception. The weakest feature of the illustration is the anatomy of the arms and hands, which miss even the beauty and significance of the schematic gestures of Indian images. On the whole, the artist's interpretation, in spite of many imperfections, is based on a very intimate understanding and sympathy with his subject. He has almost succeeded in identifying himself, with the spirit of an unfamiliar idea. But it may be contended that in such subjects a Japanese artist cannot be said to be a wholly inexperienced explorer. Through the many Tibetan and Chino-Tibetan images of demoniac conceptions, which the tantric phases of Mahayanism imposed on later Buddhist iconography, Japanese artists have been made fairly familiar with the treatment of the terrible in art, as we know from such well-known examples as Kongo-Yasha. And one may be inclined to put the Japanese artist's power of interpretation of a purely Indian subject, alien to his experience, to a more severe test. Our last illustration precisely furnishes such a severe test. The name of Mr. Taikan has come to occupy an honourable place in modern Japanese Painting. His visit to India was productive of many striking works, none of which has such vigorous quality of conception and technique as his phantasy on silk illustrating the "Râsalîlâ," the sports of Krishna with the Gopîs in a moonlit night (Photogravure Frontispiece). Instinctively one is reminded of Botticelli's "Primevera." It is not claimed that our illustration offers more than a superficial parallelism to the work of the great Italian, and it is not fair to the modern Japanese master, with his entirely different outlook, method and apparatus, to push the analogy to any great length. But the luminous atmosphere of the mystic "moon-dance" has been caught with a radiant vision, which certainly rivals the distinguished illustrator of Poliziano's description of the Garden of Venus. It is useless to claim that the artist has been able to

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adequately picture the personality of Krishna, notwithstanding the flourish of the flute and the Kadama flowers. The "Gopis," the dancing milkmaids, are presented without any respect for, or understanding of, India types, as we find in the illustrator of the Buddha pictures referred to above. But the beauty and the poetry of an autumnal moon-light is rendered with an impressionistic effect, which conveys the mystic spirit of the Vaishnava theme with wonderful realism. The artist has "seen" in his mental vision the colour and the rythm of the dance, and his dream, notwithstanding its many inaccuracy of details, and an inadequate grasp of the character of the personalities, is very skilfully painted in terms of the moonbeams caught on the diaphanous drapery of the figures, and is a substantially true presentation of the essence of the subject. It may be noted that there is practically not much drawing in the figures structural or otherwise, and the dream figures are suggested in vague shadows rather than presented with any definition or characterisation. The artist has certainly failed to catch much of the Indian character and atmosphere. It is an Indian subject, through Japanese spectacles, and rendered in the language of Japanese Painting. It therefore more accurately answers to the description of Indo-Japanese Painting. As interesting experiments in the study of psychology of artists, such hybrid presentations are of immense value, as they help us to realise to what extent it is possible for artists brought up in one set of artistic codes and conventions to approach and present subjects which are new or alien to their experience. The paintings offer very educative contrasts to the Eurasian sculpture of the Græco-Buddhist masons of old Gandhara. The hybrid illustrations from the story of the Buddha, which we owe to the Greek masons of Kanishka, were the grotesque product of an inability to understand and realise the meanings and significance of the Indian conceptions, and a failure to devise a method of expression capable of interpreting their character and spirit. The modern Japanese artists have been able to approach the same subjects, not only with a more suitable medium and an adequate method of expression, but also with a greater power of vision, a more sympathetic insight and a more spiritual and subtle power of interpretation.

II.—NOTES ON THE HISTORY OF SHIKHARA TEMPLES.

By GURUDAS SARKÀR.

THE most characteristic feature of a class of temple architecture in India is its spire or *shikhara* which forms the termination of the upper portion of the body or *vimana* of the temple. In temples of the so-called Aryan or Aryyâvarta type the spire is more or less a curvilinear one with a corrugated stone at the top—known as the *amalaka*—surmounted in its turn by the *kalasa* or the water jar finial. In South Indian architecture the *vimana* is however a many-storied one and instead of the *kalasa* or amphora it ends in octagonal or domical structures. The spire lies just above the cella or *garbha griha* and except in the case of Dravidian temples with their tall *gopurams* or gateways, it is the most elevated part of the temple and attracts attention from a distance. Dr. Coomaraswamy has truly remarked that in Aryyâvarta style 'the bulging spire with carved ribs rising above the shrine' is 'often repeated upon itself, as an architectural ornament.'

The origin of the *shikhara* is still shrouded in obscurity and we propose in this paper to consider the various theories promulgated by scholars in regard to the *shikhara* and its significance, and to attempt a genetical account, (so far as it is possible with the materials available) with reference to the distribution and relative antiquity of the still existing archæological remains.

Leaving aside the Buddhist cave temples where architecture or architectonics, properly speaking, can find no place—the oldest example of the *shikhara* is to be met

Fig. B.
KALI

Fig. A.
SARASWATI

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Fig. 1. Mahabodhi Temple.

Fig. 2. Terracotta plaque, Kumrahar

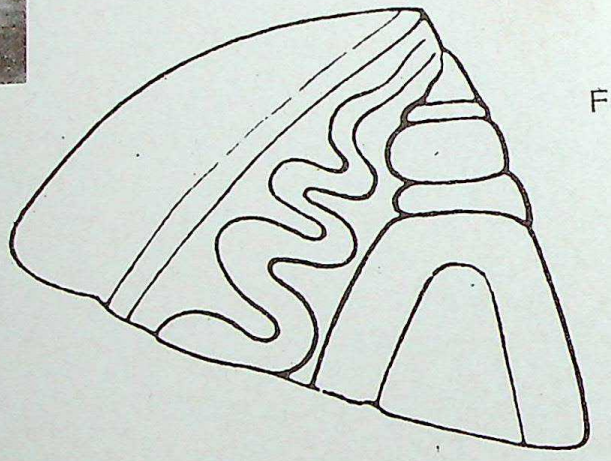

Fig. 3. Clay seal, Parbati

Fig. 4. Durga Temple, Aihole

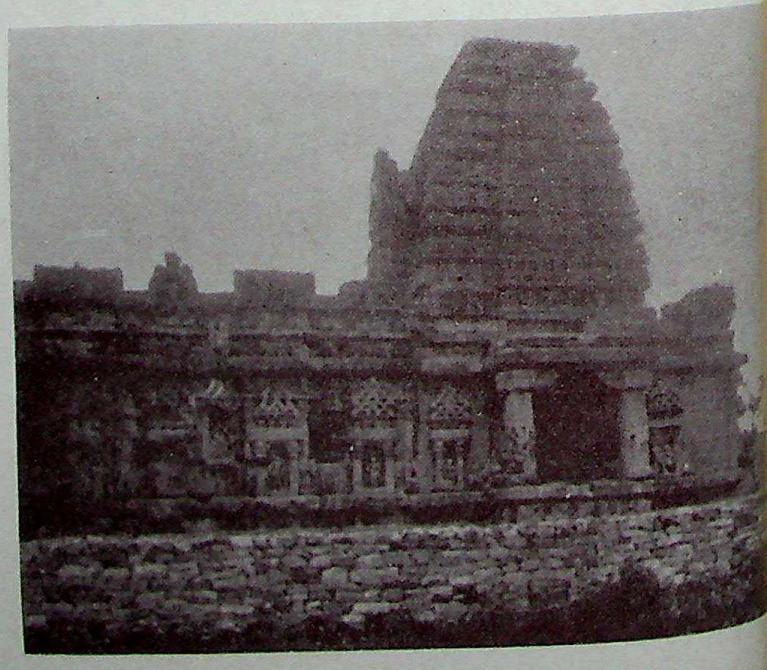

Fig. 5. Papanatha Temple, Pattadakal.

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with at Bodh-Gaya—in the spire of the Mahabodhi temple (Fig. 1). According to the generality of opinion the original structure is said to date from the 1st century before the Christian era. Mr. H. Longhurst, however, believes that the Bodh-Gaya style cannot be dated earlier than the 11th or 12th century A.D. He says that the Burmese introduced this peculiar style of architecture into Bengal(*sic*)but there seems little doubt that they originally borrowed it from Southern India[1]. Although the Bodh-Gaya spire has had to undergo reconstruction at a later period, we can, from the representation of it as given in the Kumrahar plaque (Fig. 2), discovered by Dr. D. B. Spooner, clearly make out that it had originally no curvilinear sides and that the prominent features of Aryan or Aryyâvarta class of spires were altogether wanting. Fergusson[2] has observed with reference to the spire of the Bodh-Gaya temple that " the tower . . . . . took a straight-lined course like the doorway at Missolonghi and the ' Gates of Lions ' at Mycenae while the Hindus took the more graceful curvilinear shape which certainly was more common in remote classical antiquity and as it is found at Persia—may have reached India at a remote period." The Mid-Victorian archæologists seem to have had a special penchant for theories relating to the alleged importation of architectural forms into India and so far as the curvilinear *shikhara* is concerned it seems to have been in a manner countenanced even by so keen-sighted an archæologist as Raja Rajendra Lal Mitra.[3] We shall discuss in its proper place a modern recrudescence of this theory but in order to be able to form a correct estimate of such views it is necessary that the earliest types of Indian spires should at first be taken into consideration.

Of the old Indian structural temples—those of the Gupta age may be mentioned as next in sequence to the Mahabodhi shrine though there are few points of similarity between the two classes of structures. There is a clear gap of 3 or 4 intervening centuries which still remain unbridged. The Gupta temples which are met with at Eran, Bilsar[4], Sanchi, Udaygiri, Tigowa, Deogarh and Nachna-Kuthara are built of stone and in the oldest specimens ' the flat roof, the square form, and the stern simplicity . . . . all point to the rock-hewn cave as its prototype.' As Cunningham observes in regard to the Gupta temples at Sanchi, there are in the neighbouring hill of Udaygiri actual rock-hewn examples of this type[5]. At Udaygiri moreover, there is a false cave-temple one of the sides of which has been built up—the roof being a natural ledge of the rock.[6] At Nachna-Kuthara (near Jaso, in Central India) the Parvati temple which has a curious conventional imitation of rock-carvings on all the outer faces of its walls —apparently in the fashion of ' old temples on the rock '—bears strong testimony to the persistence of cave features[7]. Mr. R. D. Banerjee, Superintendent of the Archæological Survey, Western Circle, who visited the place at the request of the Editor of "Rupam," ascribes it to the early Gupta period *i.e.*, to the 4th or 5th century A.D.[8] There is however another spired Gupta temple at Nachna, that of the Chaturmukha Mahadeva which more prominently deserves our attention. At the time when General Cunningham visited the site, it had a tall spire with slightly curved sides nearly 40 ft. in height. Mr. Banerjee who gives a representation of this temple in Pl. XVII of his report, describes it as an earlier Gupta temple and remarks that the large four-faced lingam of the Mahadeva is certainly earlier than the temple itself[9]. Cunningham who tried to be more definite in his estimate of the age

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[1]Longhurst, The influence of Umbrella in Indian architecture, Journal of Indian Art No. 122, p. 6.

[2]Fergusson's History of Indian and Eastern Architecture (revised edition by Dr. Burgess), p. 325.

[3]Mitra's Antiquities of Orissa, Vol. I, p. 31.

[4]Of the Bilsar Gupta temples which date probably from the reign of Kumara Gupta, only certain mounds are left indicating the site. It is not therefore possible to say whether there were any spired structures among them. (Temples D. & F. p. 17, Vol. XI, A. S. R.).

[5]A. S. R., Vol. IX, p. 62.

[6]Cunningham, Ibid, p. 46.

[7]A. S. R. (Cunningham), Vol. XXI, p. 96.

[8]Progress Report Arch. Survey, W. Circle. 1919, p. 61.

[9]Ibid.

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of the Chaturmukha temple says that it must be considerably later than the other (the Parvati temple) and is probably not older than 600 to 700 A.D.[10] This temple and the spired Gupta temple of Deogarh in Jhansi District—appear to have been built on the same model and both stand on raised platforms.

Of the Deogarh temple, however, the spire, to quote from Cunningham's Report, "is long in ruins though several specimens of *amalaka* fruit—which forms the special ornament of a Hindu spire are lying about." Cunningham ascribes the same age to the Deogarh temple as that given to the spired temple at Nachna-Kuthara. His main reason appears to have been that in these temples—his fifth characteristic of Gupta temples *viz*.. the flat roof,—has given place to the spire which he regarded as one of the latest characteristics of the Gupta style. He observes in this connection: " ..... as some of the flat-roofed Gupta temples are certainly as late as A.D. 400 and others probably a century later, I think the Deogarh temple cannot well be placed earlier than A.D. 600 or later than A.D. 700.[11] The discovery however by Mr. Y. R. Gupte of an epigraphical record in characters of about the end of the 5th century—noting a gift on the part of one Govinda, the lord of Kesavapura[12] serves substantially to disprove Cunningham's views on this point. Another interesting find, a clay seal (Fig. 3.), among certain seals and, old relics discovered at Parbati (A. S. R., Vol. XV, p. 10) specially attracted the attention of General Cunningham as it bore the representation of a *shikhara* temple with a pennon floating from the top. While this particular seal bore no date, the other seals which were discovered at the spot were found to contain inscriptions in Gupta characters. It may therefore be surmised that the *shikhara* temple depicted on the seal must have been a fairly familiar type in the Gupta period and existed not later than the 5th century. Among the archæological remains of Nagari, the ancient Madhyamika, which must have been in a flourishing condition from the 3rd century B.C. to 7th century A.D.[13] is a quarry of the Gupta period 'exploited for the purpose of sculpture.' Dr. D. R. Bhandarkar discovered two unfinished *amalaka* pieces[14] which certainly presume the existence of *shikhar a*temples here, in about the 5th century A.D.—an epigraph of this period having been discovered in a different part of the locality.[15] There are ruins of several Gupta temples also at Tigowa in Central Provinces, among which a flat-roofed one, built in a style similar to the cave-temples at Udaygiri and the structural temples at Eran, has been considered as the oldest by Cunningham, but there are certain other temples possessing " spire roofs covered with the usual pinnacle of *amalaka* fruit," which were " undoubtedly all Brahminical as not a single fragment of Buddhist or Jaina sculpture has been found among the ruins."[16] These temples are believed to have been built not later than the 5th century A.D. and are probably as old as the 3rd[17] and if the earliest limit herein mentioned be taken as applicable to some of these *shikhara* temples also, there would still be the period of three centuries to account for, in order to prove the Aryyâvarta temple as a type parallel and contemporaneous to the Mahabodhi. This however is a presumption quite unsafe to make, in view of the trend of archæological evidence. The ruins of the two brick temples at Rampur, District Bareli, now identified with ancient Ahichhatra are believed to be very old and one is supposed to date from the 1st century as a number of coins of the so-called Mitra kings were discovered in one of them. The spires of these temples were not apparently of the *shikhara* form. Dr. Führer believed that 'the highest mound,' 'a lingam temple' 'rose up in tiers' and the other a large two-storied Shaiva temple of carved brick 'had its 1st terrace surrounded by 9 cells and the 2nd by 7

[10]Cunningham, A. S. R., Vol. XXI, p. 95, et seq.

[11]Ibid, Vol. X, p. 110.

[12]Annual Progress Report of the Supdt., Hindu and Buddhist monuments, Northern Circle, p. 16.

[13]Memoirs of the Arch. Survey of India, No. 4, pp. 124-125.

[14]Op. cit., p. 126.

[15]Op. cit., p. 124.

[16]A. S. R., Vol. IX, p. 41.

[17]Op. cit., p. 47.

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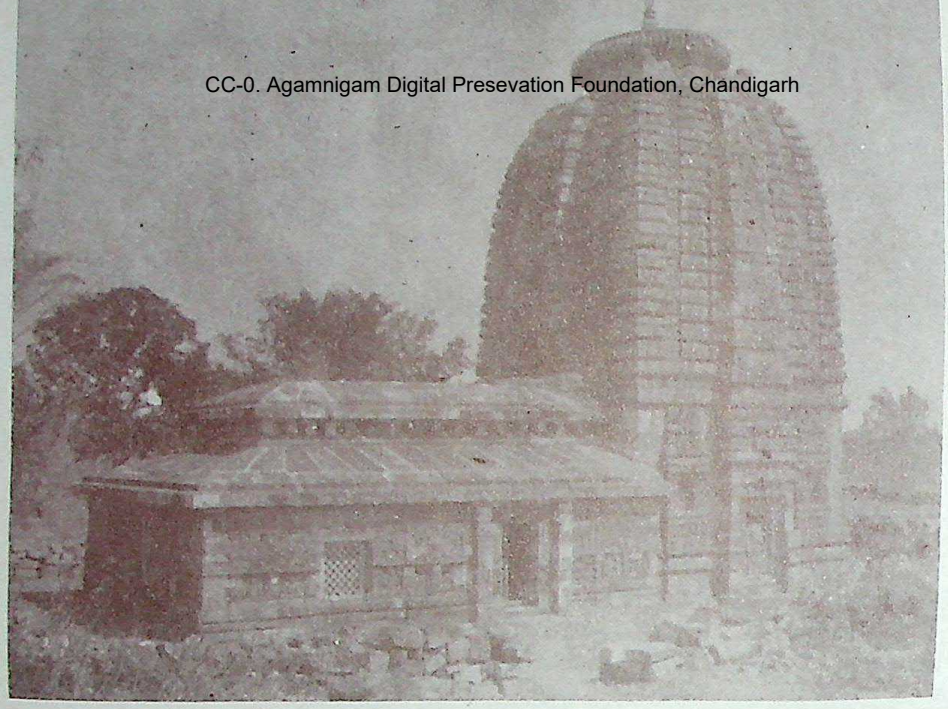

Fig. 6. Parasurarameswara Temple, Bhuvaneswara

Fig. 7. Rajrani Temple. Bhuvaneswara

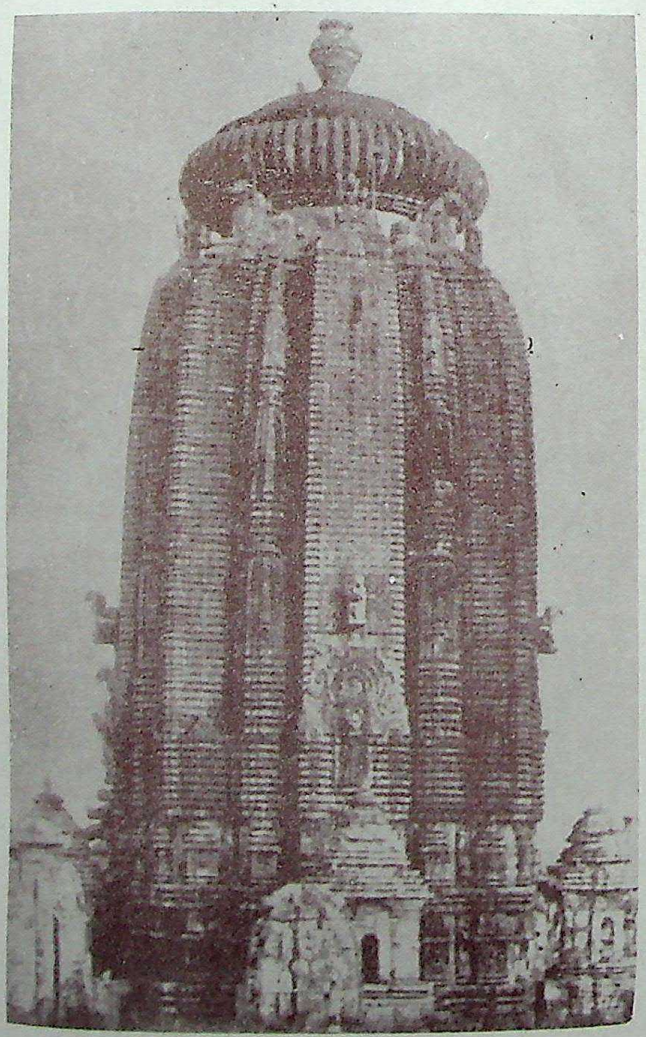

Fig. 8. Lingaraja Temple. Bhuvaneswara

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cells'[17] —thus hardly allowing any room for a superimposed *shikhara*. The old brick temple at Bhitargaon in Cawnpore District which is not of such great antiquity has lost its upper portion (Plate XV, Cunningham's A. S. R., Vol XI and it is impossible to say whether the spire which crowned the cella bore any resemblance to the Aryyâvarta type. Cunningham believed that "in its general outline and in the arrangement of bands of ornaments and sculpture" it made a close approach to the brick temple at Bodh-Gaya. It appears that Cunningham was not so certain as Dr. Vogel of the very early origin of this temple and he only indicated the downward limit by suggesting that it could not be placed later than the 7th or 8th century.[17] Dr. Vogel from a similarity of carved brick wall, (ornamental pilaster alternating with *terra cotta* panels) with those of Nirvana temple at Kasia is inclined to presume that this shrine would go back to the Gupta—if not to the Kushana period.[17] But even if it is believed to be as old as he suggests it does not disprove the testimony of available facts as to the evolution of the Aryyâvarta *shikhara* in India between the 3rd and the 5th centuries of the Christian era. Among the Sanchi remains curvilinear *shikhara* temples of the Northern type have also been found, but Sir John Marshall, in his excellent "Guide to Sanchi"—assigns them to the mediæval period, *i.e.*, about 10th century of the Christian era.[18] We have now to turn to the Western Presidency to find examples of spired temples which are as old if not older, than these specimens of Gupta architecture. In his paper on the Origin and Mutation in Indian and Eastern architecture published in the Transactions of the Royal Institute of British Architects, Mr. Simpson refers to the temples at Aiwulli (Aihole) and Pittadkul (Pattadakal) in Bijapur District, Bombay Presidency, as further evidence of the fact that the Brahmins constructed temples more or less in imitation of *chaitya* halls. He states that the *shikharas* constructed over the cellas in these shrines were "Dravidian in style" and "quite distinct from the character of the northern *shikhara*."[19] Mr. Simpson seems to have been misinformed about the temple types to be found at Aihole—(the "Aryyâpura" of ancient inscriptions)—and its neighbouring village of Pattadakal, for we find Mr. Cousens remarking in connection with the Northern type of *shikhara* surmounting a shrine at Hutchhimalligudi that "similar *shikhara* is to be met with on old temples in Aihole and Pattadakal."[20] These temples though not earlier than the 5th century, were not erected under Gupta influence, and they seem to indicate that the introduction of the spire-form here was due not to any foreign or as Mr. Cousens remarks, to any dynastic influence. The Durga tempie[21] at Aihole and a few others of its class (Figs. 4) have elaborately decorated spires of the Northern Orissan type[22] and at Pattadakal, (Fig. 5) we have, as "contrasted more strikingly than at Aihole," the Northern and Southern types of *shikhoras* erected long before the evolution of the hybrid Chalukyan style.[23] While opinions may differ as to the previous existence of an independent style closely akin to the Chalukya, Mr. Cousens may be taken as correct in his opinion that the temples at Aihole "show an unbroken sequence in the styles from the 5th to 14th centuries, from the early cave to the latest mediæval temple."[24] At Aihole there are flat-roofed massive temples showing "the first step from cave Vihara" like the one known as Ladkhan which Mr. Cousens assigns to the middle of the 5th century. While in Kontguddi temple, which is of a different class, is to be noticed the Chalukyan *shikhara* in embryo—showing as it does the square base

[17] Progress Rep. Epigraphical and Archæological Branches, North-Western Provinces and Oudh, 1891-92, p. 2.

[17] Cunningham's A. S. R., Vol. IX, p. 43.

[17] Annual Prog. Rep. Arch. Survey., N. Circle, 1908, p. 31 Dr. A. K. Coomaraswamy considers the Bhitargaon temple as the oldest structural example in the northern style and assigns it tentatively to the 4th century. 'The Arts and Crafts of India and Ceylon,' pp. 121, 122.

[18] Marshall's Guide to Sanchi, p. 127.

[19] Transactions, Royal Institute of British Architects, Vol. VII (N.S.)

[20] Cousens 'The ancient temples of Aihole,' Ann. Rep. Arch. Survey, 1907-8.

[21] Progress Report, W. Circle, 1907-8, p. 203.

[22] Progress Report, W. Circle, 1909, p. 34.

[23] Progress Report, W. Circle, 1910, p. 40-41.

[24] Loc. cit., 1909, p. 35.

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of a tower about 5 feet high—erected over "the central bay of the roof."[25] The Durga temple follows "the lines of the apsidal Chaitya cave" and "clearly marks the transition from early cave-work to constructional types."[26] Pattadakal which is only six miles from Aihole—seems likewise—"to have been a point upon the dividing-line between the northern and southern styles of *shikharas* where they both overlapped."[27] Not the Dravida alone which flourishes in the south, but the other two styles of Indian Architecture (Nâgara and Vesara), were as mentioned by Dr. P. K. Acharyya "geographical" in the same sense as "Græco-Roman orders" and the observation applies *mutatis mutandis* to the *shikhara* types. The peculiar spire of the Durga temple brings us, in search of a parallel, to Bhubaneshwar (Figs. 6, 7 & 8) in Orissa where the closest resemblance is to be met with in *shikharas* of the Parasurameswar and of the Rajnani temples. Mr. Havell, it is true, in his work on the "Ancient and Mediæval Architecture in India," speaks about miniature monolithic *shikhara* discovered at Sarnath (Figs. 9 & 11) but it appears that the stupas containing representations of *shikharas* are mostly of the mediæval period and as such can hardly establish the existence of the spire-form in pre-Christian architecture in this country.[28] With the representations of this class of temples on miniature stupa at Sarnath, should also be compared the clay seals from Nalanda, two of which, we are able to illustrate here by the courtesy of the Editor and Mr. P. C. Nahar, the owner of these specimens. (Figs. 12 & 14) They apparently belong to the 11th century. It must not however be supposed that the similarity in these cases is only of a casual character because in the Orissan temples a peculiar line of development is noticeable in the enlarged finial and *amalaka* coping-stone. In one of the temples lying to the S.-W. of the village of Aihole—the *shikhara* takes "more of the bolder curve of Bhubaneshwar—that of Hutchhimulliguddi being considerably straighter in outline." Mr. Cousens fixed the age of Parasurameswar at the middle of the 5th century and in this he goes beyond even Messrs. M. A. Arnott[29] and M. Ganguly.[30] The epigraphical evidence seems to support however the opinion of Dr. Vincent Smith, who would rather place the Bhubaneshwar temples in the 9th or the 10th century. An unpublished inscription found on the porch of the Parasurameswar temple, recording the endowment of two "Naivedya-athakam" by one Rasheswar with the object of benefitting thereby an ascetic Brahmana, has been deciphered at my request by Dr. R. C. Mazumdar and the epigraphical details examined. Dr. Mazumdar is of opinion that the characters belong to the class of alphabets used in the records of the Somavamsi kings of Kataka and have a striking resemblance to those of the Vakratentuli charter of Mahâbhava Gupta I published by Mr. B. C. Mazumdar.[31] The Parasurameswar inscription is a little earlier than the last, and as Somavamsi kings of Kataka have been referred by Dr. Fleet to the 11th century A.D.,[32] the epigraph may with some reasons be assigned to the 10th century. In Parasurameswar temple there are sculptures of the most elaborate character and there is nothing to denote any tentative effort which is naturally to be expected from early Orissan workers in stone material. The temple walls have certainly a later appearance and the structure can hardly be ascribed to an age as early as that of the Gupta temples. Even if it be taken for granted that the inscription was put in at a later date, it would hardly be wise to go beyond the limit fixed by Dr. Vincent Smith, *viz.*, the 8th or 9th century of the Christian era.[33] Contemporaneous probably with the

[25]Annual Report. Arch. Survey, 1907-8, p. 192.

[26]Dr. Burgess from a comparison of the style of its interior is of opinion that the Durga temple is allied to the cave III at Badami and he places it within a century after the cave though Mr. Cousens would rather make the temple precede the cave by a century.

[27]Progress Report Arch. Survey, W. Circle, pp. 40-41.

[28]Rai Bahadur Pandit Daya Ram Sahni's Guide to Sarnath, pp. 218, 219, 220, 222.

[29]Report with photographs of the repairs executed to some of the principal temples at Bhubaneshwar, Preface, p. 3.

[30]Orissa and her Remains, p. 307.

[31]Epigraphia Indica, Vol. XI, pp. 93. ff.

[32]Ibid., Vol. III, p. 333.

[33]A history of Fine Art in India and Ceylon, Chap. VII, p. 191.

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Fig. 9. Votive Stupa, Saranath

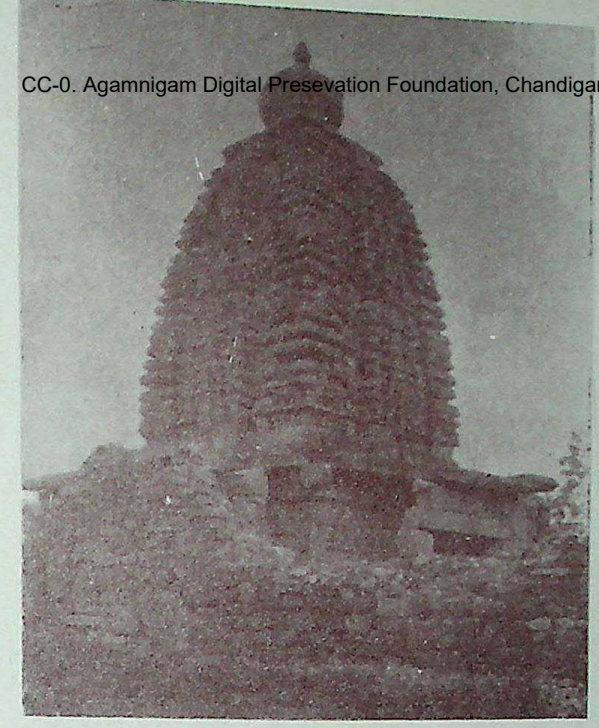

Fig. 10. Old Temple, Pattadakal

Fig 11. Votive Stupa, Saranath

Gig. 12. Clay Seal, Nalanda

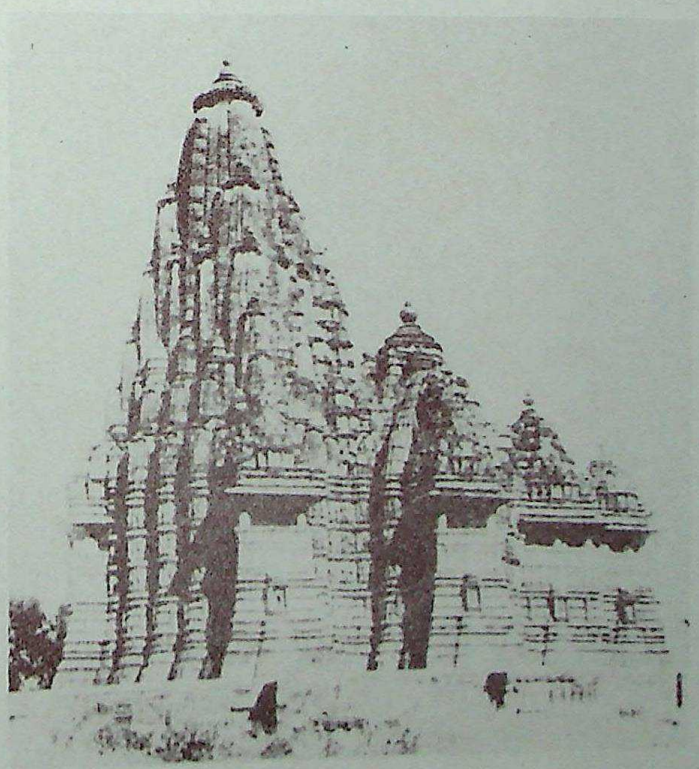

Fig. 13. Kandarya Mahadeo Temple, Khajuraho

Fig 14. Clay Seal, Nalanda

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Fig. 15. Sikhara Temple, Nirmand

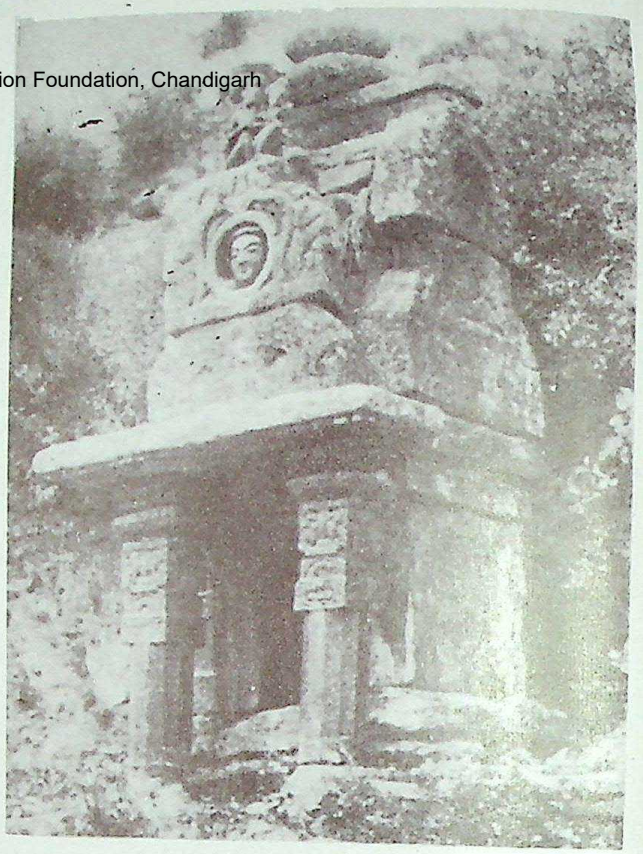

Fig. 16. Sikhara Temple, Kangra

Fig. 17. Chatrkapatre Temple, Khajuraho

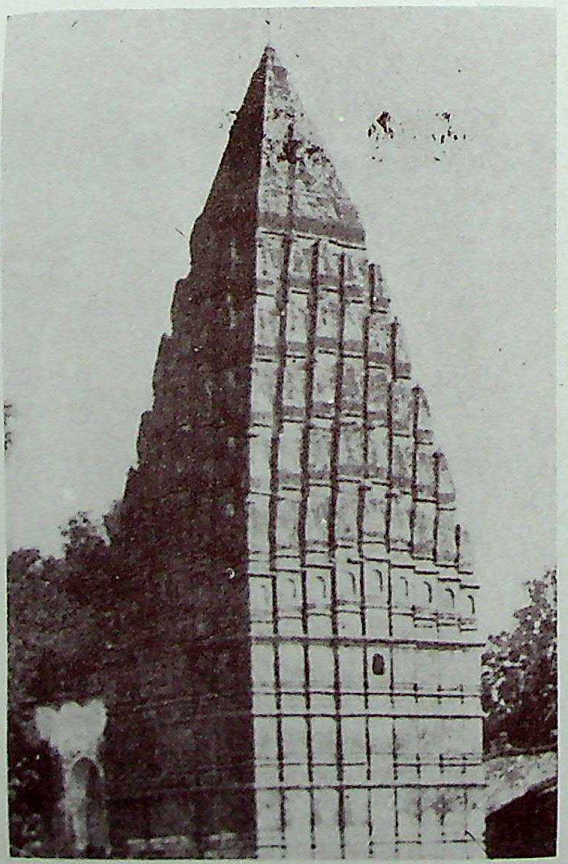

Fig. 18. Ramji Mandir, Semaria

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Parasurameswar temple are the monolithic *shikhara* temples of Masrur and the Dhamnar Hindu temples and one of the early Jaina temples at Osia. The last mentioned temple is held to have been erected during the reign of Vatsaraja between A.D. 770 and 800 and may unhesitatingly be assigned to the 8th century if not to an earlier date.[34] The Masrur temples which are situate in Kangra District possess no inscription. From the fact that these monolithic shrines exhibit all the features of Indo-Aryan style, "perfected as if they had been practised for centuries," there being nothing archaic and no copying of wooden models, Mr. H. Hargreaves is unwilling to believe that they date from an epoch earlier than the 8th century.[35] The rock-hewn Hindu temples of Dhamnar in Rajputana[36] were made out of a huge pit-like excavation in the midst of which masses of living rock have been hewn into the shape of *shikhara* temples. The age of these curious shrines can be ascertained from an epigraph at the pedestal of an image of Kalki avatâra which are in characters of 8th or 9th century.[37] From the 9th to the 13th century, the Aryyâvarta style of spire-temples flourished in all its glory. In Orissa it culminated in the famous Black Pagoda of Konarak which more than the Muktesvara temple deserves to be styled as "the Jewel of Orissan Art." Of this temple the spire is said to have been left incomplete but specialists themselves are not agreed on this point. All attempts at reconstruction on the basis of the present remains indicate however that it was built on the orthodox Orissan model. In this connection mention should be made also of the temple of Narasinha-nâtha, situated in a different part of the Utkal tract. This temple is ascribed by Dr. D. R. Bhandarkar to the 9th century or even to an earlier date[38] and may be taken as an example of the transition type between the Pattadakal and the Orissan models. Mr. Simpson has held that the age of the Orissan temples may be determined from the bend or slope of the spire. In temples of later date the bend begins mostly on the top whereas in the tower of the Lingaraj temple (Fig. 8) which though later than Parasurameswar is undoubtedly one of the early examples of Orissan spire-construction—"the line rises quite straight from some distance above the cell and only bends a little at the summit."[39] In the Khajuraho group of temples (Figs. 13 & 17) we find a close congener of the Orissan variety. In these *shikhara* temples of the correct Aryyâvarta pattern, constructed mostly between 10th and 11th centuries, we find as in the case of Orissan shrines, no uncertainty in any of the parts. "Each form is defined and settled; the plan had attained to a recognised type. The decoration is rich, elaborate and beautiful, implying a long experience" before such results could have been achieved.[40] The same remark applies to a certain Lakulishvara temple at Chhotan, Marwar State, believed to be of the 11th century A.D. which though comparatively small in size is certainly not unhappy in design being related less remotely to the Khajuraho chain than to any South-Eastern model (Havell's Handbook PL. XV. A). Of the more recent examples of the spire temples preserving tradition of the Indo-Aryan *shikhara* may be cited the temple of Dhumeswar at Pawa, Gwalior and the Jaina temples of Ranpur in Jodhpur State. The latter shrines date from the 15th century and have regular curvilinear spires bearing a great resemblance to Orissan *shikhara*. It is however between 11th and 14th centuries that the *shikhara* reached its acme of development and it was during this period that the norm seems to have been carried beyond the confines of India. The temple in Lopbari in Siam, depicted in Döhring's "Buddhistische Tempel anlagen in Siam" Vol. II (Tafel 5) is undoubtedly a

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[34] D. R. Bhandarkar's Temples of Osia. Arch. Survey Ann. Rep., 1908-9.

[35] Arch. Survey Ann. Rep., 1915-16, pp. 47-48.

[36] The Dhamnar caves are situated near the village of Chandwas about 50 miles to the S.-W. of Jhalpathan. For illustration see Ind. Antiq. Sept. 1910, p. 246, Pl. V & VI.

[37] Cunningham's A. S. R., Vol. II, p. 277.

[38] Annual Report. Arch. Survey, 1904.

[39] Origin and Mutation in Indian Architecture. Loc. cit., p. 23.

[40] Loc. cit., p. 231.

122, Pl. 9.

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temple of pure *shikhara* type. Of the two classes of old spire pagodas extant in Burma, one is of regular curvilinear form having a close affinity to the curvilinear Indo-Aryan type (Fig. 21). As an example may be mentioned the Ananda pagoda of Pagan. Mr. Charles Duroiselle presumes the existence of an intercourse between a certain Burmese Tantric Buddhist sect and the Vajrayanist and the Sahajiyâs of Nepal.[41] The Sahajiyâ element was also strong in mediæval Orissa and it is not improbable that the curvilinear *shikhara* form found its way to Burma *via* Orissa, if not from Northern India. The Bebe pagoda in Prome District bears a considerable resemblance in general characteristics to the old stone Shiva temple at Bajaura in Kulu Valley, Punjab. The *shikhara* of the former however is not characterised by pilasters and panels at the sides and the *amalaka* which is so prominent in the Punjab temple is missing in the Burmese specimen.[42] The *shikhara* has been observed over shrines at Triloknath and Nirmand and in view of the frequence of these spires in different parts of Northern India—their transference to Nepal (Fig. 25),[42a] Indian-Tibet on the Himalayan border, or "Western Tibet" as it used to be formerly called, seems to be a natural sequence. These *sihkhara* temples were believed to have been introduced at Nirmand between the 7th and 11th century and the shrine near the temple of Chandi Devi of which we give an illustration may be regarded as a representative example.[43] Although Behar and Bengal are both close to Orissa there is nothing surprising in the fact that in these two provinces the temple form and its spire should show an independent course of development. A distinct departure from the Indo-Aryan *shikhara* is noticed among the characteristics of the Bengali temples described by the late Rai Bahadur Monmohan Chakravarti[43] as also in Tirhut types of temples dealt with by Dr. D. B. Spooner in his lecture before the Behar and Orissa Research Society.[44] The greater part of the present province of Bengal is formed out of the deltaic silt deposit. The absence of suitable stone building materials and the nature of the soil are not at all conducive to the preservation of ancient monuments. The existing remains are post-Mussulman and not one of them "can be authentically put before the 17th century."[45] It may be that the multi-towers of the Bengali temples were suggested by "the Kiosk groups of the later Afgan tombs" but we find on a careful scrutiny that these towers or miniature *sikharas* placed over the hut-roofs peculiar to the Bengal style of temples still retain to a certain extent the curvilinear form of the Indo-Aryan *shikhara* although the *amalaka* stone is wanting and the tops of some of their spires are built in short horizontal tiers which give them a somewhat corrugated appearance. As an example may be mentioned the spires of the Nava-ratna temple of Raghunath at Baxa of which an illustration has been given by Rai Bahadur M. Chakravarti and the very well-known Kantanagar temple in Dinajpur District which has been mentioned by Mr. Fergusson and Dr. V. A. Smith.[46] As specimens of temple spires of typical Aryyâvarta pattern we may mention the Râjabarîr Math of Dacca and Ichhai ghost's Deul (temple) of Birbhum which have been published by Mr. N. K. Bhattasali in a recent article.[46a] Both of them though not pre-Mussulman are certainly old enough to be cited as examples of Bengali architecture free from extraneous influence. Dr. Spooner has been at great pains to show that the spires of Tirhut temples are free not only from the influence of Orissan models but also of the Benares type called "Bengal temple" by Fergusson. Dr. Spooner admits that "Orissan temples are centuries older than the structures now extant in Tirhut."[47] It is true that in these shrines conical, octagonal, pyramidal and domical spires are to be seen (Figs. 18, 19 & 20) in all their varieties but this modern deviation from the outline of the curvilinear class

[41] Annual Rep. Arch. Survey, 1915-16, p. 83.
[42] Journal of Indian Art and Industry No.
[42a] The temples of Nepal are known as 'Shringa Mandirs' (spire temples).
[43] M. Chakravarti in J. A. S. B., Vol. (N.S.) 1909, p. 141, et, seq.
[44] J. B. O. R. S., Vol. II, pt. II, p. 119, et, seq
[45] M. Chakravarti, loc. cit., p. 147.
[46] Ibid, fig. 6, p. 157.
[46a] Pravasi, Baisakh, 1329, pp. 74, 76.
[47] Dr. Spooner in J. B. O. R. S., loc. cit., p. 124.

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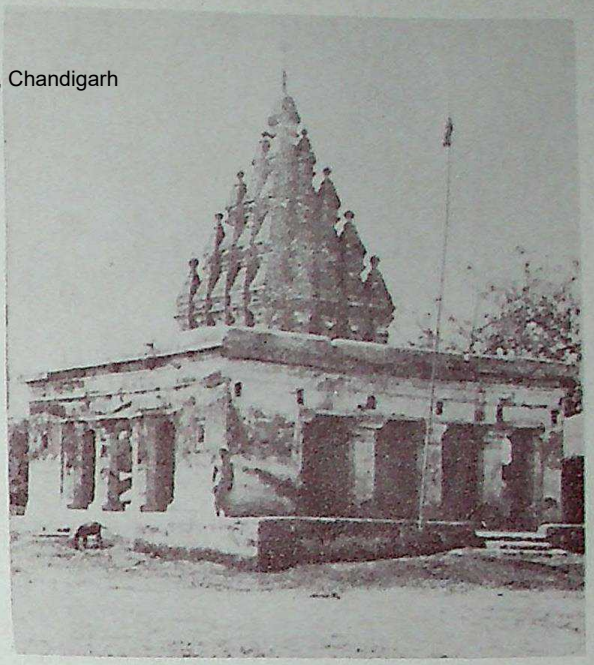

Fig. 19. Shiva Temple, Sheohar, Tirhut

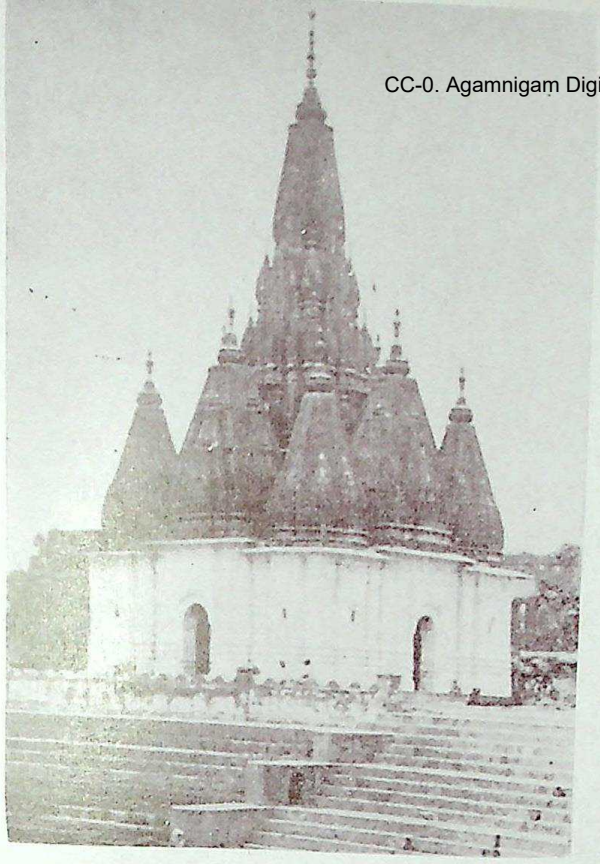

Fig. 20. Rama Temple, Muzaffarpur

Fig. 22. Stele of Naram-Sin, Nineveh

Fig. 21. Ananda Temple, Pagan

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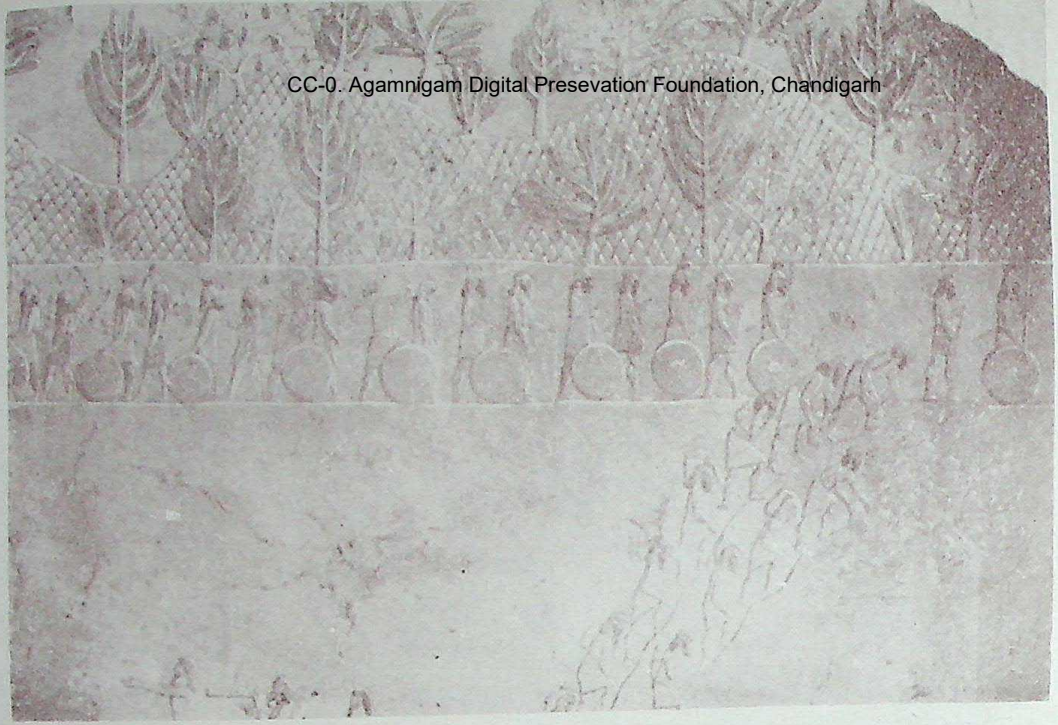

Fig. 23. Relief from Palace of Sennacherib, Nineveh

Fig 24. Viswanath Temple, Benares

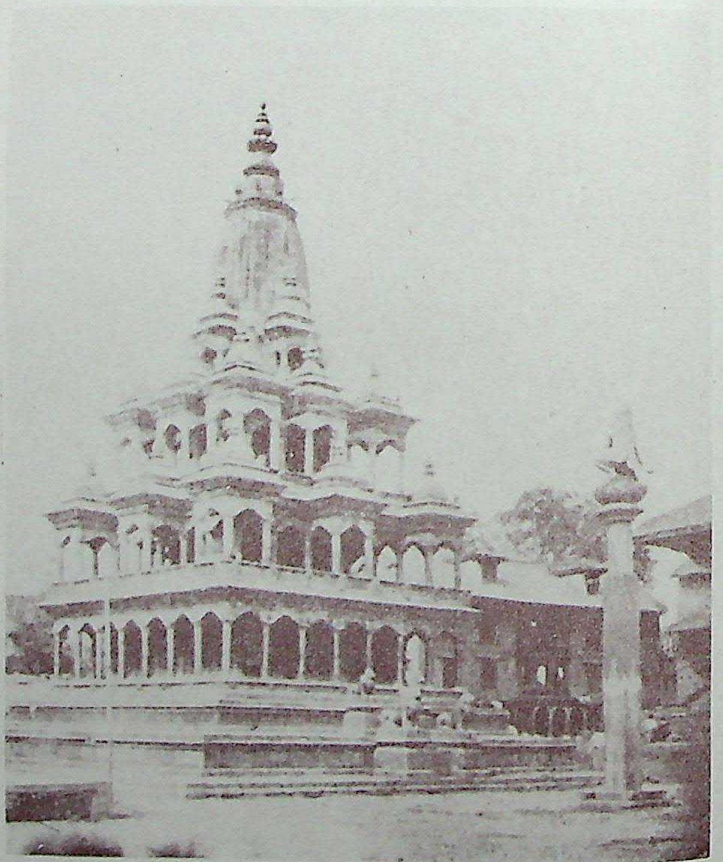

Fig. 25. Radhakrishna Temple, Nepal

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of *shikharas* can hardly dispose of the strong influence of the once prevailing Indo-Aryan model, which is so much in evidence in ancient and mediæval temple architecture in different parts of the country. In no age or clime can architects of genius continue to be slavish imitators of a single model, and if the architects of Tirhut were successful in devising novel spire-forms, it would hardly be justifiable to believe in the absence of any existing remains warranting such a presumption, that these norms can be placed at a period of remoter antiquity than spires of the Aryyâvarta class, merely on the ground of a supposed simplicity in structure. As a special feature of Tirhut types, Dr. Spooner has laid stress on the constancy of the rhythm existing between the vertical panelling and the horizontal banding consisting sometimes of "very schematic miniatures." The decorative miniature in horizontal panelling and reduplication of spires, is, as Dr. Spooner observes, a striking peculiarity of Hindu ornament and may have been due to an æsthetic sense of the play of light and shade. It is well known that vertical arrangements of miniature spires on the body of the *shikhara* is also a characteristic of Orissan architecture though horizontal bands of this sort are not prominent in temples of the Lingraj type. (Fig. 8) These details however are rather out of place in a general discussion of *shikhara* structures and a more minute comparative study may well be left to archæologists interested in the subject. In our search of the original curvilinear type among these diverse forms, we find, as Dr. Spooner has himself admitted, faint traces of a curvilinear outline "peculiar to the Indo-Aryan Benares example in the Ramchandra Mandir at Ahiari."[48] We can hardly agree with Dr. Spooner in his opinion that "the individual instances" where the *shikhara* according to him has thus been influenced in a minor way are merely accidental. The persistence of the older, and we would add, the original, model certainly proves the great hold it had over the mind of the Indian architect and the form would hardly have been so widespread if it had not been the principal prototype of temple spires in India. Even in a land like Tirhut, so rich in varieties of architectural forms, these survivals of the norm of curvilinear Aryyâvarta *shikhara* after a course of centuries should not be cast aside as mere monstrosities even though the later developments may be more striking on æsthetic grounds. Those who direct their gaze into the vistas of the dim Past would rather assert that like the upright stone and the obelisk, the pyramid and the minaret, the spires were originally emblems of the lingam and "were seized upon to express the theistic idea."[49] In India, where sex-worship is still widely prevalent, a theory like this does not, at first sight seem inconsistent. That some pagodas "assume an analogous shape" has also been remarked by Paolino[50] in connection with the prevalence of Phallic symbols in India. The fact that spire-temples are built not only to indicate the Shaivite cult but the Vaishnavite and the Buddhist cults as well, remains, however, to be reckoned with. Whether the Phallic idea may be regarded as having even a remote bearing on the primal significance of the *shikhara* or not there is no doubt that in the construction of these tapering structures pointing heavenwards like symbolic finger-posts, the Hindu architects were inspired by a two-fold object. The desire to call prominent attention to the shrine, even of distant on-lookers, was certainly there, as the typical flag-adorned upright bamboo[51] of wayside rural shrines still bears witness, but though not so apparent to the vulgar, it was a no less emphatic attempt to express in the language of architectural forms, the spiritual salvation of men; and to denote the heavenward ascent which a true devotion to the deity, enshrined in the cells below, was believed to ensure to the pious and the pure-hearted. Mr. Havell, who is inclined to find in the *shikhara*, an emblem of Vishnu, the Preserver,[52] sees here only an application "of

[48] Dr. D. B. Spooner, loc. cit., p. 128, and Pl. 9.

[49] Sex-worship and symbolism of Primitive Races, Sanger Brown II, pp. 37, 41, 42.

[50] Paulinus's voyage to the East Indies, translated from German by W. Johnstone, London, p. 379.

[51] This fact has also been noted by Mr. Simpson, in his very valued contribution on the subject already referred to.

[52] Havell's Indian Allegory, Art and Architecture pp. 8, 9.

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the water-lily symbol to the roofing of the cell" which contains "the deity's image in any of its sectarian forms—Buddhist, Jain, Vaishnavite or Saivite etc."[53] He holds that "*shikhara* is Indo-Aryan, not only, because it was mostly found in Northern India or the Ancient Aryyâvarta, but because it was introduced into India by the early Aryans and was peculiarly their own contribution to Indian building traditions."[53] Mr. Havell derived the origin of the *shikhara* from Mesopotamian sources and refers to the royal fortress palaces of analogous forms depicted in the stele of Naram-Sin now in the Louvre (Fig. 22), and in one of the sculptures figured in Layard's Nineveh (Pl. 16, 2nd series), ascribed to the age of Sennacherib. According to Craig, the translator of Dr. Winckler's "History of Babylonia and Assyria," Naram-Sin flourished some time about 3750 B.C. and Sennacherib ruled the Assyrian Kingdom nearly three thousand years after him, from B.C. 705 to 681[54] and reached the pinnacle of his power in B.C. 689, when he captured Babylon. The cradle of the Aryan race and civilization was, in all probability, somewhere in Eastern Asia. It might have been in Eastern Turkistan or in Asia Minor, but we tread indeed over shadowy ground when we go beyond B.C. 2000 to trace the transference or importation into India of early architectural forms and models. Dr. A. K. Coomaraswamy opines that some of the early motifs, common to ancient Greece and India, reached the latter country *via* Bactria across the Caucasus range or *via* Persia across the Persian Gulf, either from Syria or the coast of the Aegean Sea.[55] Presuming that the Assyrians derived the architectural device from the common culture-ground of the Aryan family, there still remains the necessity of proving that the Assyrians, the Babylonians, or any of the now extinct ancient races, whose architectural remains have been discovered in this tract, had constant and direct intercourse with India even at a later age. The Assyrian and Babylonian cultures might have been historically inter-dependent and it may be natural to presume from the respective geographical situation that Babylon was in early communication with India. It is even believed by some scholars that the Hindus came into contact with Babylonians at a date later than 2000 B.C.[56] The only relic from ancient Babylonia, so far discovered in India, is a stone cylinder seal now in the Nagpur Museum[57] and it would, we think, be considered somewhat over-bold to hang on this slender thread, the story of Mesopotamian importation of the *shikhara*, in itself the partial resurrection of an older theory about alleged Iranian or Persian origin which had died a natural death. The fact that the ancient flat-roofed temples of India precede the *shikhara* structures, and in their turn, are preceded by cave-temples hollowed out of living rock, effectually discountenances any supposition of this sort.

While we are grateful to Mr. Havell for thus bringing to prominent notice these *shikhara-like* forms of Assyrian origin, which are undoubtedly the oldest Asiatic types known to us, we think that the conclusions drawn by him as regards the significance of domical forms and the *shikhara-like* towered structures are hardly warranted by fact. One of Mr. Havell's examples is drawn from Plate 17 of Layard's Nineveh or to give the volume its full title, "A second series of the Monuments of Nineveh including bas-reliefs from the Palace of Sennacherib and bronzes from the Nimroud" (London, Murray, 1854). The plate bears this short description

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[53]Havell's Ancient and Mediæval Architecture in India, p. 63.

[54]Havell's paper on Gupta style of Architecture and the Origin of *Shikhara*, Bhandarkar Commemoration, Volume, p. 444.

[55]Ostasiastische Zeitschrift, Vol. III, p. 387.

[56]Vide the article on Hinduism in Hasting's Encyclopædia of Religion and Ethics, Vol. VI, p. 688 ff. referred to by the late B. G. Tilak in his article on Chaldean and Indian Vedas, Bhandarkar commemoration volume, p. 30. The Mitani who worshipped Vedic deities like Mitra, Varuna and Indra is said to have flourished in N. Mesopotamia in 1400 B. C. and at an earlier date. Mr. Tilak held apparently on these data that the intercourse between the Indians and the Turanian races took place at a remote period of antiquity and the indebtedness was mutual and not much one-sided between these two almost contemporaneous civilizations. Loc. cit., p. 37 and p. 42.

[57]Mr. R. D. Banerjee's History of Bengal (In Bengali) Vol. I, pp. 20-22.

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"Workmen with implements and ropes for moving a winged Bull" (Konyunjik) 8. The attempt to associate the spire in the bas-reliefs with the Vishnu or Creator, because of the flowering tree near it, and the domical form with the Destroyer (Shiva), because of the presence of Yew trees depicted in the vicinity, seem to us to be too idealistic for a matter-of-fact study of architecture. The symbolism sought to be imposed in this connection is clearly out of place. The main theme of the picture is the carrying of a winged Bull to the top of an artificial mound. We find in the reproduction a well-defined channel marking a flowing stream and four carts pulled by men apparently in parallel rows. The Yew trees are to be found not only near the dome-like building, but also in the lower parts of the panel. Yew trees and flower-bearing trees of an exactly similar type are also depicted in Plate 15 of the same album, (Fig. 23) close to a mountain ridge at the top of the picture, where no architectural representations appear. This seems clearly to point to the fact that the trees are merely of a conventional kind. The earlier tombs might have been domical in form and the towers or the so-called *shikhara* structures were probably associated with fortresses, but it is too far-fetched to draw from them any analogy as regards the shapes of Vaishnavite and Shaiva temples..

As we have seen in the course of our enquiry, it has not been possible to trace back beyond the 5th or 6th century A.D., the authentic existence of *shikhara* form in this country. It appears to be certain that as in the case of mediæval Chalukyan *shikharas*, the Indo-Aryan *shikharas* which were of undoubtedly earlier origin formed no part of the original temples which were flat on the roof.. Among the ancient monuments of Aihole, has also been found a temple in which the *shikhara* or tower is totally different, being "far more archaic looking and clumsy." Mr. Cousens almost admits that "it gives one the idea of an early stage in the evolution of the Northern style of tower" and the sole ground of his objection to this inference is that it is "not likely that a crude attempt would be erected side by side with the perfected article."[58]

In view of the innate conservatism of the Indian master-builders exemplified in the copy of cave types and the more primitive wooden form, this objection seems to be clearly beside the mark. Freak buildings are the rank architectural growth of the present day and if the *shikhara*, in its fully developed form, had really been imported from abroad, there would hardly have been left any trace of early embryonic examples among these temple-types of ancient Aryyâpura. Fergusson, in his work on Indian and Eastern architecture, was unable to trace out the origin of the *shikhara* beyond describing it as a "constructional necessity." He maintains however, that the *shikhara* temple is a sure indication "of the existence, past or present, of a people of Dasyu extraction." Though Mr. Havell finds fault with this theory, Dr. A. K. Coomaraswamy says with no uncertain emphasis that the later styles of architecture have clearly been shown to be the development of aboriginal and non-Aryan structures built of wood, bamboo, thatch, etc., and that architecture had not made much progress among the Aryans, when they first entered India. The question is a debatable one and at present it is difficult to hold extreme views on either side. That the non-Aryan's predecessors of the Aryan invaders, made their contributions to the common wealth of culture in the Vedic or post-Vedic period, is probable and it is certainly interesting to find in a thatched temple-hut of the Todas, a still surviving example of aboriginal *shikhara*. What is still more striking is the use of a flat stone to cover the opening at the top of the spire where certain relics are intended to be hidden away from the public gaze.[59a] From its position at the top of the spire, this stone may well be regarded as the fore-runner of the *amalaka*. Mr. Simpson who gives an illustration of this structure in his learned paper on "Origin and Mutations in Indian and Eastern Architecture" referred to above, is of opinion that the circular rooms in Behar caves with dome-like roofs are the developments of these Toda huts.[60] It may be argued that these aboriginal structures were more or less confined to certain locali-

[58]Loc. cit., p. 201.

[59]Transactions of the Royal Society of British Architects, Vol, VII. N. S., fig. 112, p. 244.

[60]Loc. cit., p. 253.

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ties in Southern India, and, as such, were hardly likely to influence the cave constructions in ancient Magadha. The form, however, must have been familiar to a certain section of aboriginal inhabitants, and it might have caught the fancy of the Aryan settlers, who had come into contact with them. The fact that the Aryan conquerors themselves used a combination of mat and thatch in the construction of their sacrificial sheds, as Mr. Simpson has shown from Prof. Eggeling's description in the "Satapatha Brahmana"[61] may be regarded as lending countenance to the possibility of imitation of such aboriginal constructions, especially, in localities where the intercourse was more frequent and intimate. Mr. Havell in his new book on Art (A Handbook of Indian Art by E. B. Havell, 1920, p. 14) says, in the course of his remarks on "the Lotus dome," "In the same way the curvilinear *shikhara* is the technical modification of the conical hut of Mesopotamian and Persian villages. In both cases the forms were fully developed constructively in India many centuries before Indian Craftsmen were pressed into the service of Islam" ..... As regards this alleged Mesopotamian *cum* Persian origin of the *shikhara*, the distinguished critic apparently suggests that the primitive model was imported by the way of ancient Persia. There is some archæological evidence to show that at ancient Taxila there was a real point of contact between Indian and Persian cultures. Although among the ruins of that ancient university town of the North-Western border, an Aramaic inscription and the remains of a fire temple have been discovered in the course of recent archæological excavations not one iota of evidence is yet forthcoming to prove the existence of any *shikhara* structure coeval with the other monuments. From its position on the border and its cosmopolitan population, Taxila certainly was a place where an imported architectural plan or design was most likely in evidence. If the evolution of the temple spire or *shikhara* from the conical hut be accepted as a probable hypothesis. I do not see why Toda huts of aboriginal origin, (illustrated in Mr. Simpson's article), should not be accepted as their ultimate prototypes. The borrowing of primitive hut-forms from Persia and Asia Minor has not yet been proved on the other hand the familiarity of Aryan settlers, with the types of hut of their non-Aryan neighbours may, I believe, be safely presumed under the circumstances. At a later date the translation of the design into structures made of wooden material may certainly have introduced the ribbed and angular features common to certain types of the *shikhara*. This seems to have been very aptly illustrated by Mr. Havell by the illustration of a ruined temple at Khajuraho (Handbook pl. XXVII).

While this may be considered as one of the probable theories of the origin of the *shikhara* a second, and one hardly more palpable, has been favoured by some other scholars of whom Prof. Macdonell may be mentioned as a prominent representative. In his paper on "The Buddhist and Hindu Architecture in India" read before the Royal Society of Arts on February 25th, 1909, he expressed the opinion that "the Southern or Dravidian style of architecture is found only within the tropics or south of the 23rd degree of the Northern latitude and the northern or Indo-Aryan style is found only north of the Tropic of Cancer excepting only the eastern and western extremities and that the Dravidian temple has been evolved from the Buddhists monastery while the Indo-Aryan Hindu temple has been developed from one of the two other classes of Buddhist buildings namely the *stupa* or *chaitya*."[62] This view has not yet met with general acceptance. As Mr. Simpson points out, the progressive stages of development from stupa to the *shikhara* has never been satisfactorily explained, [62a] and the step showing the preliminary change from stupa to the *shikhara* form is also missing.[63] What has been said of *stupa* in this connection applies also to the *chaitya* and Prof. Macdonell seems to have been in doubt as to which of these two classes of

[61] Loc. cit., p. 267, et seq.

[62] Extract from Prof. Macdonell's paper quoted by Mr. A. H. Longhurst in his article on 'The influence of Umbrella on Indian architecture,' Journal of Indian Art and Industry No. 122, p. 7.

[62a] In the Mayamata the upper part of a temple is technically called a *stupika*, probably suggesting its derivation from a *stupa*.—Ed. ....

[63] Simpson, loc. cit., p. 232.

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structures the evolution and final shaping of the Indo-Aryan *shikhara* was due. Mr. Longhurst in a footnote hints at the combination of *stupa* and *chaitya* as the basic elements of some of the Hindu temples,[64] but so far as we are aware, no satisfactory solution has yet been arrived at regarding the origin of *shikhara* along these lines of enquiry. It would be hazardous to premise the origin of the curvilinear *shikhara* from the bell-like dome of the Buddhist cave near Jellalabad,[65] or from the curvilinear sides of the arch-like cave-roof at Bala-Mughrab[66] in Afgan territory, while the architectural details pointing to a probable connection with the Euphrates valley is, as Mr. Simpson frankly confesses, 'so early, that we have no historical knowledge of it.[67]

Mr. A. H. Longhurst who lends his support to the theory of the evolution of the temple, from the *stupa* and cites, as examples, the rock-cut temples of Kholvi where the *stupa* has been hollowed out into a cell and an image of Buddha placed within, finds difficulty in explaining the curvilinear shape of the Indo-Aryan roof. He suggests "the development of the *stupa*, with perhaps a slight combination of the *vihara* conventionalism."[68] According to this view "the distinct tiers of ornamental masonry, which form the tower or roof of the temples of this class" is crowned with "a conventionalised stone umbrella, fluted in imitation of the sacred lotus." Mr. Longhurst seems to have been convinced that the *amalaka* was only a transformation of the umbrellas placed in tiers over Buddhist *chaityas*. He considers the circular necking between the top of the tower, and this conventional coping-stone with corrugated edge, as merely indicative of the umbrella staff, and the vase-like finial is according to him "only a development of the gilt knob of the regal or state umbrella." That the *amalaka* ornament occurs not only in the Mahabodhi temple—an instance of a comparatively modern reconstruction—but also in pre-Christian Asoka pillar is well known and it is also a fact that among the chaityas discovered in the course of excavation at Taxila the conventionalized series of umbrellas over *chaitya* shrines have been discovered.[69] If the umbrella symbol had become conventionalized into the *amalaka* as early as the days of Asoka in the third century B.C., their survival at a later age in a more or less recognizable shape underneath the tree of the *chaitya* would hardly have been probable. The coping-stone of the *shikhara* whether it be regarded as the "solar symbol"[70] or as the "lotus symbol" of Vishnu must have been, as its presence on the Asoka pillar implies, merely the reproduction of a well-known architectural ornament and not a thing inherently connected with the *shikhara*. The resemblance of the member to the emblic myrobalan, to the *udumbara* (Indian fig) or to any variety of water-lily or the lotus flower—(*Nymphœa cerulea* or *Nilumbum speciosa*) is not of much importance from the point of view of our enquiry, if its *raison d'etre* is lost to sight. Mr. Havell finds in the *amalaka* only an application of the water-lily symbol to the roofing of the cell,[71] but the gradual enlargement of the coping-stone till it attains

[64]Journal of Indian Art and Industry No. 122, footnote, p. 7.

[65]Simpson, loc. cit., p. 256, fig. 125.

[66]Ibid, p. 257, fig. 127.

[67]Ibid, p. 257.

[68]J. I. A. I. No. 122, p. 6. Mr. K. N. Dikshit in his excellent monograph on six sculptures from Mahoba (Memoirs of the Archæological Survey of India, No. 8, p. 2) remarks in connection with the fragment of the backslab of an image, pl. II, that the miniature shrine depicted thereon 'with its spire of umbrellas,' 'illustrates how the stupa of olds was gradually evolved into the tower of the modern temple.' This piece of sculpture is dated about 11th or 12th century of the Christian era, when different spire forms including the Aryyâvarta variety, had already attained their full development and fixity of outline. On a careful scrutiny of the illustration given by Mr. Dikohit, we have failed to notice the least semblance to the *shikhara* tower with its curvilinear sides and corrugated *amalaka*, and it is very likely that the modelling of the miniature *stupa* with its tiers of umbrellas over a bell-shaped body somewhat in the manner of a spire-surmounted sanctum was due to the strong reaction of Hindu models. We have seen in Puri *tulasi-manchas* (masonry stands for sacred basil plants) fashioned in the form of temple *shikharas*.

[69]Marshall's Guide to Sanchi, p. 108. Chaity or Stupa in Mohra Maradu supposed to be of the 5th century A. D.

[70]Mr. Havell states that the 'solar symbol crowns the spire depicted on the Naram Sin stele.

[71]Havell's Ancient and Mediæval Architecture in India, p. 63.

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the generous proportions met with in mediæval Orissan temples, implies a real "architectural necessity." The object of the "amala silâ," the name by which it is known to local architects, must have been to keep in their places the pieces of stone forming the top of the dome. It not only covers up the opening like the flat stone on the thatched Toda spire, but by its size and position holds also the other stones in their places. It has nothing to do with the ornamental or utilitarian umbrellas we meet with in Indian architecture. Even in the example given by Mr. Longhurst of a Shiva temple in Chamba State[72] we find the *amalaka* retaining its independent existence between two umbrellas on the Indo-Aryan *shikhara* temple, which bears an unmistakable kinship to those of Rajputana and Orissa. No convincing resemblance is noticeable between the ribs of the umbrella and the curvilinear *shikhara* with its longitudinal panellings and pilasters, intended to give full scope for the play of light and shade. The parallelism here, is too far-fetched to provide any satisfactory solution. If any parallel is sought for, in curvilinear forms of the *shikhara* class, it must be traced to wooden and bamboo structures and specially to the latter. Mr. Simpson has tried to illustrate the bamboo origin of the *shikhara*[73] from the picture of a car in a partly dismantled condition. It must be admitted that of all the theories tentatively put forward, his is the one most likely and reasonable and supported moreover by scriptural references. Mr. Havell who would rather trace the origin of the *shikhara* from the bamboo frame-works of royal cars used in battle fields[74] finds fault with the writer who derives Hindu temples from *rathas* or cars of Aryan warriors "on account of the poetic imagery used in the Ramayana and Mahabharata" and "the attempts made by mediæval builders to give literary imagination concrete form by placing stone wheels on the sides of *vimana*" as in the Kanarak temple.

The more conscious realistic imitations of wood and bamboo processional cars appears to have been made in the mediæval period[75] owing to the desire of the architects to supply more novel forms and to satisfy the craving for artistic innovations, but it would be a mere attempt to confuse the issues if stress is laid in this connection only on the chronological sequence. The familiarity of ancient Hindus with chariots of different classes and the undoubted influence it exercised on popular imagination on account of its secular and ritualistic uses cannot however be gainsaid. Processions of cars seem to have formed a part of festivals as early as the days of Asoka.[76] In the Artha Sastra, the Superintendent of Chariots, is directed to construct chariots of gods, festal chariots, battle chariots travelling chariots, chariots used in assailing enemies, strongholds and training chariots.[77] The Buddhist car procession of the 4th century A.D. has been described by Fah-ien[78] and the car-festival of the Jaina saint, Jivanta Svamin, by the poet and lexicographer, Hema Candra Suri.[79] The Hindu car festivals at Rameswaram, Tiruvadamudur, Puri, Bhubaneshwar and the car festival of Goddess Viraja at Jajpur are too well-known to need special mention. Paolino also mentions the cars of Tiravancoda and Cangi-puri.[80] In Bengal, the cars of Rishra and Mahesh are familiar even to stay-at-home residents of Calcutta. These facts certainly prove that the sacerdotal associations of the *rathas* have been too well established not to affect the religious architecture of India. Mr. Simpson quotes a passage from the French translation of Ramayana by M. Fauche to show that the city of Ayodhya,

[72] J. I. A. I. No. 122 Pl. 10, fig. A.
[73] Loc. cit., p. 237, fig. III.
[74] Havell's History of Aryan India, p. 112, et seq.

[75] As examples of faithful copies in stone of wooden cars may be mentioned the Vithala temple of Achyuta Raya, a photograph of which had been reproduced in Longhurst's Hampi Ruins, p. 131, and the stone car in front of the temples of Tiruvarur, a picture of which has been given by Messrs. Ananthalwar and Rea in their work on Indian Architecture, Vol. II, p. 198. None of these two Ratha temples, it may be remarked, has any Indo-Aryan *shikharas*.
[76] Les Inscription de Piyadasi, p. 113.
[77] Artha Shastra translated by Prof. Shama Shastry, p. 175. Ed. 1915.
[78] Legge's Fahien, pp. 18, 19.
[79] Parisishta Parvan (Bib. Ind.) Ed. Jacobi, pp. 282—284.
[80] Paolino, p. 390.

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in its other features, still appeared, from the numerous shrines for the deities, like the coach-house, in which was stationed, here below, their living or animated cars ("il semblait encore, a ses nombreaux autels pour les dieux comme la remise où stationnaient ici-bas leurs chars animés"). The fact that the shrines of the pre-Pauranic age depicted in the sacred epic were *shikhara-like* in form can very well be presumed from the description given above as also from the following verse ocurring in the 2nd chapter of Râmâyana in connection with the decoration of the city of Ayodhya for Rama's coronation. "*Sitabhra-shikharabeshu devatayatanesu ca, catus-pathesu rathyasu caityesvattalakesu ca*[81] (*Ed.—Bangabasi, p. 149*). The use of the word *shikhara* in the verse in connection with the abodes of gods is specially deserving of notice. There are scholars, however, who regard the passages in the Epic referring to buildings and architecture as subsequent interpolations, but according to Prof. Macdonell even the more recent passages in the Râmâyana cannot be later than the 2nd century B.C.[82] In view of the available archæological evidence, however, one would be inclined rather to suggest, that these passages, were, in all likelihood, inserted at even a more subsequent period. No ruins of any *shikhara* of the first two centuries of the Christian era have yet been unearthed, and in the absence of positive evidence, it is difficult to assert that the *shikhara* spires, if any, of that early age, were of the present make and pattern. As we have already stated, the spire depicted on the antique Kumrahar plaque, is not of the Indo-Aryan variety. The inevitable corrolary to a more complaisant supposition would be that the early Indian architects, unlearned to rediscover it at the later Gupta *regime*.

It is hardly necessary to add that the car theory *per se* need not be lightly abandoned on this ground.

The bamboo origin of the *shikhara* was the direct outcome of the constructional peculiarity of the car. So long as this is admitted, as Mr. Havell has been constrained to do, it is beside the point to argue that the *shikhara* evolved not from the processional *ratha* but from the military types of cars, the royal chariots of the battle fields, which were said to have been provided with accommodation for archer body-guards, on raised platforms, and protected with tower-like bamboo coverings containing loopholes. The "luminous, awful, foe-subduing cowpen-cleaving chariot of the ceremonial" described in the Rigveda (R. V. 2, 23, 3) of which a translation has been given by Muir[83] was probably of this description. If read between the lines the adjective "heaven-reaching" would seem also to point to the tallness of the protective superstructure. This car may have been an imitation of the ancient watch-tower as Mr. Havell would seem to suggest, but a vehicle constructed like this in wood, would certainly have been too cumbrous in warfare. It is more likely that in India, where varieties of bamboos are so easily available, the lighter and the cheaper material would supersede the use of planks and timber and by its natural peculiarity would impart a curvilinear outline to the frame-work. Probably in the course of anthropomorphic development the cars of the gods would be imagined of this very shape. In the sacred books the word *vimana* and the celestial *ratha* are more or less synonymous. To use the picturesque language of Mr. S. Krishnaswami Ayengar "Vimâna in its origin implies an old-world zeppelin." Though the processional cars might have been so called from a fancied similarity in form to the flying cars of the gods these latter in their turn must have been imagined on the basis of mundane models. We agree however with Mr. Ayengar in his opinion that the name *vimana* thus came to be applied to "the tower of inner shrine or the sancta of temples" and that the *vimanas* "took the place of war-chariots."[84] It seems to us to be very likely that the *shikharas* of Aryyâvarta temples

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[81] Râmâyana, II, 6-11. Ed. Bangabasi, p. 149) quoted by A Govinda Carya Svamin in his paper on Râmâyana and Temples, J. B. B. R. A. S., Vol. XXIII, p. 250.

[82] Macdonell's Sanskrit Literature, p. 309.

[83] Original Sanskrit texts, Vol. V, p. 276. Mr. Simpson has referred to the passage in his paper.

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came to originate from an imitation of the curvilinear *vimanas*, even as the mandapas of Orissan temples came to be constructed roughly on the lines of South Indian processional cars of Tiruvadamur type.[85]

The one main significance of *vimana* in fact its principal symbolic expression, seem to have escaped the attention of the specialists in Indian architecture. The *shikhara* spires over the main shrines in the *sancta* standing as they do for the old world zeppelin, point necessarily to their imputed celestical origin, and emphasizes also, the kindred points, in their relations respectively to the human worshippers and the heavenly deities. The spire indicates the diety's descent to earth by means of the flying car and it further implies that by means of the *shikhara* the faithful worshipper would, through his assiduous devotion at the shrine, and the religious merit accruing on the construction of the temple, be able to ultimately reach the heavenly regions. That this idea must have been innate in the Hindu architect is forcibly brought out in the case of two *shikhara* temples in which the symbolism has been of a less esoteric character.

In a 10th century temple at Tilasma in Mewar, called Talesvara the *shikhara* of which is in the Guzrat style, there is just under the *amala sila* a figure standing against the body of the spire with a conical cap and a sword dangling at the right side represented in the very act of ascending. This figure has been supposed to be that of the royal personage who built the temple and who by means of that meritorious act ascended to heaven.[86] In describing another *shikhara* this time of a temple at Udaipur in Rajputana, Dr. D. R. Bhandarkar marks "one noteworthy circumstance connected with this tower which consists of "the carving of a male figure immediately below *amala sila* at the N.-W. corner." Dr. Bhandarkar adds "I was not able to ascertain whose figure it was. The man appears to be intended to hold in his hand the lower end of the flag-staff, which no doubt was placed here. . . . . The superb dress and the profusion of ornaments point to his high rank and it is possible that we have in him a sculpture of the Paramara Udayaditya who constructed the temple." To explain the peculiar situation of the figure near the spire-top Dr. Bhandarkar refers to the *shikhara* of Talesvara and indicates by his comparison that in this case also the sculptor wanted to illustrate "the ascent to heaven as a meritorious act."[87] In the *madar* or large subsidiary shrine to the North-West of the main shrine in the Jaina temple at Ranpur is a sculpture of a *sammeta shikhara*[88] and "just outside the former (not the 2nd *madar*) is a slab, representing the sacred hill of Girnar."[89] In both of these are prominent, miniature reproductions of *shikharas* serving as *vimanas*, and canopying the shrines of trithankaras who are represented as figures in a sitting posture. The symbolic presence of the *shikhara* implies the heavenward ascent of these Jaina saints. The correctness of this explanation, we believe, will be readily conceded, when it is remembered that on the recent demise of a popular Indian leader his admirers carried his photograph on a *vimana* to indicate his translation to heaven as a reward of his manifold merits. This significance of the *shikhara* must be kept in mind in order to understand its wide prevalence and its popularity even among sectarian communities like the Jainas who crave rewards for their pious acts not less eagerly than the Hindus. It has not been possible within the scope of this single paper, to deal fully with the many-sided problem we set before us at the commencement, and the writer will feel grateful if a competent scholar is induced by this humble effort to take up the matter and give a further and more satisfactory elucidation of the whole question.

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[85] J. R. A. S., July 1915, p. 523.

[86] A comparison of the pictures of Tiruvadamudur Ratha and the great temple of the Sun God at Konaraka, would certainly bring home to the reader the striking similarity due to original kinship.

For illustrations, see "Three Temples" (Mandirer Kathâ), Butterworth, Vol. I, Pl. 32; Vol. II, Pl. 34.

[87] Progress Rep., W. Circle, 1905, p. 56.

[87] Progress Rep., W. Circle, 1914, p. 65.

[88] Dr. D. R. Bhandarkar's paper on Chaumukh temple at Ranpur, Annual Report Arch. Survey, 1907-8, Pl. LXXXI (a).

[89] Ibid, Pd. LXXXI (b), opposite p. 212.

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(Not including Moghul.)

By ANANDA COOMARASWAMY.

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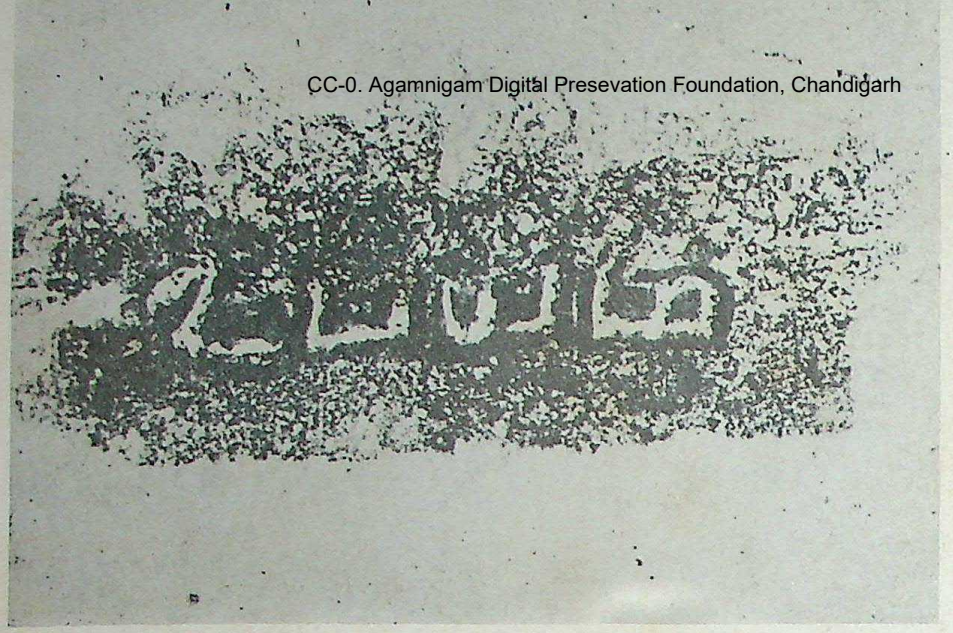

Inscription on image of Natarâja from Belur.

"Tândôniya-rukku pala pêr upayam kali-varusham 4601"

Translation: To God Tândôniyar (Svayambhu Shiva), the gift of several persons,

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IV.—NOTE ON A DATED NATARAJA FROM BELUR.

By W. S. HADAWAY.

NO aspect of the South Indian images has been more productive of controversy than their age. It is not a simple matter to compare the metal with the stone images of known date, and to deduct from similarities of treatment, details, or ornament, a corresponding similarity in age. It requires not only much intuitive artistic insight, but also, what is extremely rare, a thorough knowledge both of stone working and metal working and the differences in technique of the two combined in a single individual. Certainly no one who has as yet written on this subject has possessed this unique combination of knowledge. Taking into account the imitative propensities of Indian craftsmen and their delight in working one material in a manner best suited to another, it is evident that copies of details of stone rendered in metal, or of metal rendered in stone are to them often a comparatively simple matter. It thus becomes evident that details of ornamental treatment are by no means a safe guide to age and we may find images of modern times with all the characteristics of work of the 10th century or earlier, in either stone or metal. It is a common mistake among modern critics to rely to the extent that they do on superficial similarities of treatment or detail. One can find occasionally, modern work quite in the spirit of the old, and conversely, old work which might have been executed quite recently. This is not only true of Indian work but of European as well. The individuality of the artist is not only a subtle, but a wanton, volatile thing, not to be chained down and labelled and classified quite so easily as the usual critic seems to imagine. After all, the great quality of *art* is perhaps the most individual thing in the world as expressed in the products of a man's hand and brain. Almost any skilled craftsman might make an image shastraically correct, but the quality which places one work infinitely above another and makes us call it a "work of art" is rare indeed in the art of any time or country.

Up to April 1915, no South Indian metal image of importance had been found, to my knowledge, which bore even a seemingly authentic date. The find at Belur in the Salem District, however, contained a Nataraja image here illustrated, which was actually dated. The date has no indication of the Cyclic year, but is, apparently, 4611, (corresponding to 1511 A.D. of our Era) and *not* 4011, as it was first supposed to be. This would take it to 910 A.D. a date which cannot be supported by the general character and style of the image.

When I originally heard of this find I sent to Salem and had a rubbing made of the inscriptions. (Plate opposite.) This was translated for me and I must confess, frankly, when I obtained the translation my ideas of the age of the image (which up to then I had only known from a small photograph) received a very rude shock. Since I have had the opportunity of examining the actual work closely I admit that it seems considerably older than any of the better known Natarajas. I do not hesitate to say that there has been no authentic data brought forward, by which one could date one of these images with accuracy. Hitherto, the dating of the South Indian images has been fancy or speculation which could be considered in no other light than as guess-work, pure and simple. Ridiculous attributions of early dates has been given to certain images and on no foundation, apparently, other than the whim of the critic. I have known of perfectly common place metal figures which can be purchased in almost any metal bazar, seriously dated as "Sixth Century" work, obviously on account of their crudity of workmanship. A recent example which came to my knowledge was that of a rather finely worked and important Nataraja figure which was made a few years ago at Swamimalai, and now has found a home in an important foreign museum as a work of the 16th century. Once during a search in the bazars in Kumbakonam, for metal images, I discovered a group soaking in a

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colouring solution with an idea of enhancing their antique effect. It is so easy to make any copper or brass image look old. If one keeps abreast of the work still being done and compares manners of treatment of the modern workers with the older ones we have a fairly safe guide if properly applied.

I have used the word 'old' and 'modern' rather loosely; but I may explain that generally speaking anything made after 1750 might be called "modern" and work prior to that time "old." It is of course an arbitrary distinction to select a definite date, but I have done so as I believe that the greatest activity among image makers was during the 16th and 17th and early part of the 18th centuries and that after the middle, or even first part of the 18th century, during the almost perennial disturbances of the South Indian country, that there was very little produced until the country became more settled toward the very end of that century. It has always seemed reasonable to me to believe that the most productive period of metal image making coincided with the greatest activity in temple building, which was, undoubtedly, in the 16th and 17th centuries.

Rao Sahib H. Krishna Sastri, the Government Epigraphist, has kindly helped me in the matter of dates, supplying the translation of the inscription of the Belur Nataraja. On enquiry as to dated inscriptions which had come within his knowledge of other metal images he knew of none whatever.

Personally I have come across two other examples, one a Jain image in the collection of Mr. Kenneth Kay and the other a small, quite unimportant example in the School of Art's collection in Madras. This latter from its exceedingly ancient appearance might easily be ascribed to the 5th or 6th century, but as a matter of fact the date is of the 16th.

Referring to inscriptions on stone in the Tanjore temple Mr. Krishna Sastri says:

"The Tanjore inscriptions of the 11th century clearly refer to metallic images presented to the Brihadisvara temple of that place by King Rajaraja I, but none of these have yet been discovered and identified.

"An image of Kirâtarjuna (Shiva) found in the large collection of metal images in a temple at Tanjore (called Rajagopala) has been reproduced in the Visvakarma (Part II; No. 28) and may be one of Rajaraja's time."

Various writers have made attempts to connect the Tanjore inscriptions with the Tanjore images, but without success. The treasure trove finds are seldom very helpful in dating images though one can reason from the history of the particular locality in which they are found, the most likely date at which they would have been buried. This, as a rule, would probably coincide with one of the raids of Haider Ali or his son Tippoo Sultan in the 18th century. That, however, does not carry us very far.

The patina of the image is still another detail which may easily confuse those only familiar with the old metal images of European countries. A copper image, especially one which has been hidden in a well, or buried in saline earth will very quickly take on a wonderfully ancient looking surface colouring. In fact, it is possible, easily to imitate almost any variety of colour of patina by the use of simple chemicals. Various shades of green, from a bright, almost emerald green to a deep rich blackish green can be produced with little trouble. Unlike the rusting of steel or iron the changes which exposure to the atmosphere, water or earth produce on copper is almost wholly on the surface, the oxidisation does not penetrate deeply except in rare cases, and a very ancient image may often be cleaned completely of its patina and made to look like new so far as the surface and colouring of the metal are concerned. Patina, therefore, is by no means a safe guide to age with Indian images.

I believe greatly in an *artist's* intuition in suggesting the age of a particular image, but to assign, definitely, a work to a particular century as is so frequently done by modern writers, is at the present state of our knowledge of the subject, both futile and often ridiculous. When epigraphical evidence furnishes us with more definite detail, if it ever does, it will be quite time seriously to study these images with the object of ascertaining which belong to the work of one century and which to another.

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A Dated Nataraja from Belur, District Salem

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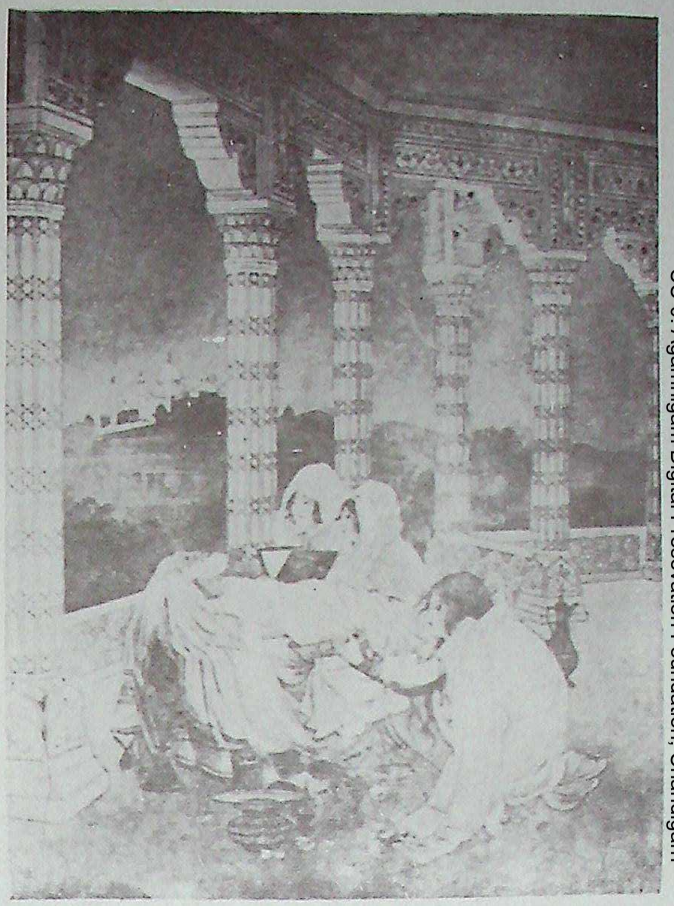
Fig. A.

Passing of Indumati.
By D. S. Bhattacharya.

Fig. B

The Bride of Gonesha.
By Aswini K. Roy.

Fig. C



Death of Shah Jahan.
By A. R. Chugtai.

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It should be enough at present to remember that to the artist, at least, a work of art is judged not by when it was made, or who made it, or by its size or market value, but by its own inherent quality. Great art is of no particular time or country, the fallacy of "artistic periods" is an exploded notion.

V.—PRIYADARSHIKA, OR THE AMIABLE CRITIC:

Being discursive notes on the 13th Exhibition of the Indian Society of Oriental Art, Calcutta.

By ABANINDRA NATH TAGORE. *

WHEN, in our childhood, we used to gaze in wonder at the Ochterlony Monument and the domes and towers of the Post and Telegraph offices they appeared to us ever so much bulky than they really are. So if they were to be portrayed in the light of childhood's vision, the small would be shown big, the low high, and the perspective generally would not bear geometrical scrutiny. Childhood's colouring likewise has its own vivid luminosity. In the picture-making of children their imagination is not fettered by its later limitations, nor their originality by adult conventions. The question arises, is such picture-making to be recognised as a form of Art, or is it to be dismissed as mere childishness?

Take the case of Shibu, a boy who has not reached his fifteenth year. His picture (No. 134) of the river running by his village and the rice-fields on its banks, certainly does not resemble any particular locality whatsoever, nor does it submit to recognised canons of landscape paintings. It is more of a map than a picture. River and lotus bank, field and hayrick, village and cottage, fill the ground, much as the names of mountains, rivers and towns in the map of a continent. All primitive essays of Art, the world over—frescoes of the Buddhist Age as well as of the Middle Ages in Europe—take this map-like form, the objects depicted being ranged side by side in full array. There is no reason why this plan—followed unconsciously by the boy Shibu, but which a modern French School also consciously adopts—should not have its recognised place in the field of Art. For, in whatever else these pictures may be lacking, viewed as representations of a particular time or place, they have the merit of reflecting that glorious time of day which permanently prevails in the Wonderland of the unsophisticated mind.

Take this other picture (No: 161). A sandbank on the Padma River, by simple Miss Kiranbala. Here, also, there is no taint of sophistication. It resembles Shibu's production in its map-like features. The river, the banks, the cottages, the clouds, the flock of birds flying across the clouds, these and all the other details are banked up, one against the other, each in its place. But there is also a difference. The picture is not like Shibu's—pure and simple wonderland. Here we have the light and shade cast by the clouds, a feeling of movement in the leaves, an expanse about the stretch of water, all of which are distinct reminders of the real world. The colours are not imaginary. The cloud is a real cloud, the water real water, and the flock of birds against the clouds are flying as only real birds can do. Even a little shaft of light, piercing through a rift in the clouds and brightening up one of the roof corners, has not escaped the artist maid. It is clear that some old memories of what she had actually seen, bubbled up in her mind and has flowed over her sheet of paper. In the previous picture of the rice-fields it is imagination which holds undisputed sway; in this one of the river it is reminiscence.

Then we come to the Asoka Tree of little Miss Gouri (291) (Pl.—Fig. II.) Here both imagination and recollection are clearly helping on this young girl of twelve or thirteen along the thorny pathway of true Art. We find

*Specially translated, for "Rupam," by Mr. Surendra Nath Tagore, from the original article in Bengali.

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nothing of redundance. The colouring is restrained, the lines firm, none of the details have come in by accident. The young artist has not allowed herself to be urged on by her feelings, nor driven out of her course by straining after effect. As the inevitable result, Beauty has crept in and occupied its place.

Now look at the "Sephâli" (No. 206) by Durgesh Sing, who for all his maturity is still a true child in spirit. No far-fetched inner meaning, no unintelligible complexity of composition, has to be puzzled out in his work. Against the grey background of wintry mist, the Sephâli-maiden has blossomed out. The only detail consists in the shed Sephâli flowers scattered at the foot of the tree with their crisp white petals. The picture is a study in white and grey. Child-like imagination and cultured skill have entered into a happy partnership for the moment. The glorious spirit of adventure which leads the child-mind into its Art quest has fallen in with the skilled pursuit of the trained artist coming from the opposite path. And, as the result, this picture of the Sephâli shows us the meeting place of simple inspiration and finished execution, where imagination finds free scope as well as its harmony with technique.

Even in the presence of such a perfect little picture, however, we see no reason to sneer at the cruder productions of mere boys and girls, nor can we say that the latter would have come by any good had they been made to keep on copying some Master or following the rules of any particular school of Art. That would only have destroyed all the freshness and enthusiasm of their adventure. For the same reason it is futile to criticise the work of artists, whether it be the least or the greatest of them, from the standpoint of conformity and orthodoxy.

As to the picture (Pl. I fig. A) by Durgasankar, it would be difficult to understand it at all from a technical or comparative point of view. There is its all-pervading green barely relieved by a dash of russet colour, as of withered hybiscus petals, on the garment of the maiden. This and other expressive touches of which the artist may not have been fully conscious, give us the key to the composition. We are, here, not presented with any exact portraiture, but with a poem expressed in line and colour. The lovers, one of whom is the supporting stem, the other the drooping flower,—what can tell us better of their mutual relations than fresh green and faint red, though as I say the artist may not actually have thought that out in so many words. The languorous lines of the drooping maiden would amount to a fault if viewed as mere drawing, but they assist the expressiveness of the subdued red in a wonderful way, just as the vivid green supports the sturdy pose of the youth. Thus in the hands of a true artist, line-forms and colour-suggestions, both in their defects and their qualities, supplement each other to bring out the picture-poem, through the rigour as well as the license of its metre. In the same way are our classic melodic forms (Râginîs) brought out both by the notes which dominate and those which are slurred over.

In No. 94 we have the work of an artist who has never had any training at all, and yet has not hesitated to attempt a pictorial representation of his mood. Who does not know the difficulty of extracting forms of beauty from this city of brick and mortar, jute factories and waterworks. But these have not disheartened our young artist who, relying on his own simple vision, sallied forth to challenge this monster of ugliness to mortal combat. And as the fruit of his victorious onslaught he has discovered the coal black maiden whose beauty lurks within the grime of this dungeon of city life. He has rescued her, leading her out of its obscurity into our sight. He has not shirked the black of the soot, and yet the light of beauty shines through with no uncertain splendour.

Then we come to Nos. 24, 311, 304, 306, 71, all true pictures of the vision and imagination of young folk. The breath of a winter's morning, the peace of a corner of a field expanse, the communion of two souls meeting under the shade of a tree, a snatch of the melody of a devotional song,—how charmingly these are brought to the notice of our consciousness. I am more and more confirmed in my belief that no special method of instruction can help to rouse true artistic feeling. The only way is to allow it perfect freedom to develop itself, as a bud

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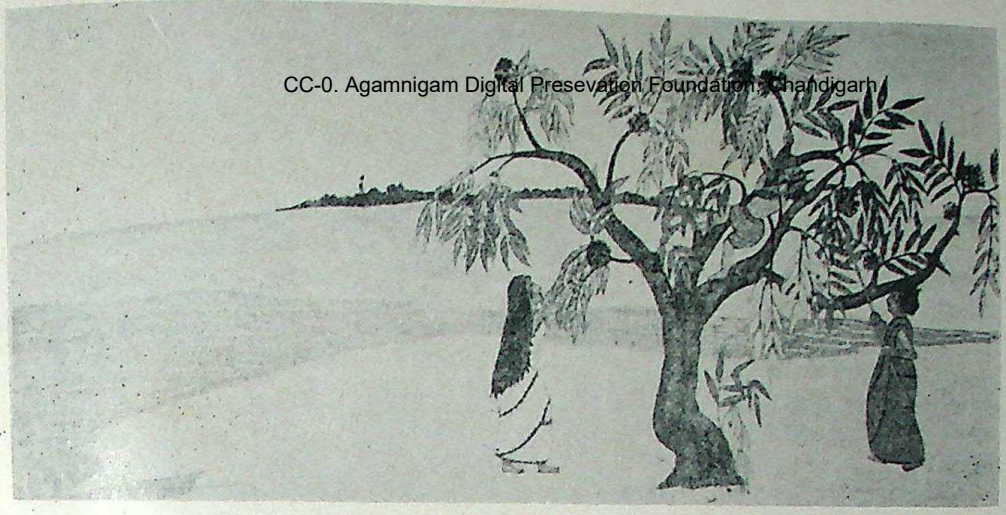

Fig. 1.
Asoka Tree
By Miss Gouri

Fig. 2.
Seven Notes
of Divine Music
By K.N. Mazumdar

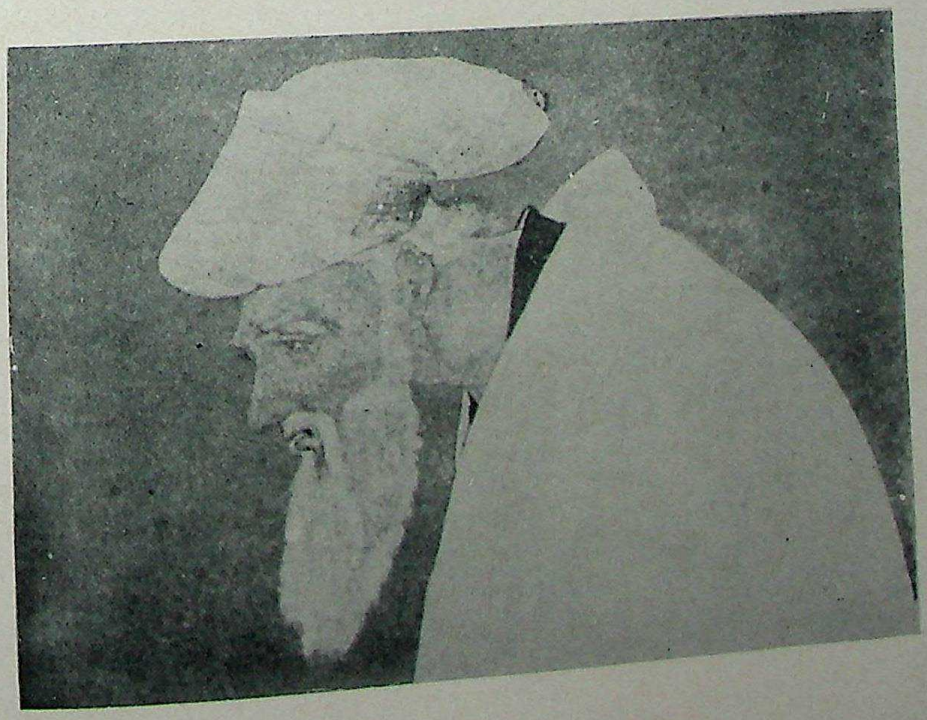

Fig. 3.
Aurangzeb by
A.N. Tagore

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The old Flude by A.N. Tagore.
[Coll. H.E. Lord Reading.]

Jamuna By K.N. Mazumdar.
[Coll. Indian Society of Oriental Art.]

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opens into flower in congenial soil and atmosphere.

He, who has felt the inspiration, will discover for himself the suitable technique, of which a laborious study will hamper rather than assist. Let the hand take its joy in playing with pencil, brush and colour, trying to put on paper the simple vision of the eye completely by the imagination of the naive mind, so long as it finds pleasure, in any way that gives pleasure, then only will the original inspiration get a chance to manifest itself. Copy work will only mislead into sterile and difficult pathways, further and further away from the fount of inspiration, which may eventually be lost for ever. The more experience I am gaining, the more am I convinced that the form of expression must and shall fit itself to the thing seeking to be expressed, in the natural course of unfettered endeavour. It can only be stunted or smothered by artificial attempts at rendering help, which tend to prevent its drawing freely upon the natural sources of its nutriment.

Consider the work of Nandalal, the best of us whether as artist or craftsman. Here we have his Umâ, the rejected one (Pl. IV. Fig. C.) as she was left after the wrath of Shiva reduced to ashes the god of Love, whose wiles were to have assisted her conquest over him. What immensity of expanse! What a marvellous light! What an aloofness of despair! What measure is there by which we can estimate the merits of this picture? At first sight no points of distinction strike the eye, —either of line or colour or composition. A few subdued touches of colour negligently dabbed here and there serve to complete the picture of the forlorn daughter of the Himalayas. But what a depth of desolate wistfulness is spread over the whole picture—one is utterly lost to the every-day world as his gaze becomes fixed on it. No casual observer would perhaps single out this picture as anything special. The profound insight of the artist has made his picture shrink from view in sympathy with the shrinking Umâ, courting rejection because it was through the travail of her first rejection that the love of Umâ found its final fruition.

No one doubts that Nandalal with his powers could have lavished on the subject all the resources of form and colour up to any desired degree of attractiveness. But that is just where the greatness of the artist comes in. He knew that the emotional quality of his subject required the utmost discipline of restraint, that the lack of attractiveness instead of detracting from its merit would give to his work its truest distinction. The fire which is consuming the love-lorn maiden, whose plight is searing the heart of her father, the king of Mountains, has burnt away all colour from the artist's brush. That is the difference between expression through form and expression through idea. And so it happens that when, after making a round of the gallery, we come and stand before this picture we feel the breath of pure fresh air, as on opening a window in a room stuffy with too many things. The window, which the artist has opened for us, reveals a great light with its vision of the luminous blue of the heavens. Any one can produce an effect by putting on colour,—only a great artist can do so by omitting it.

An illustration of how form and colour can be effectively used to draw attention to particular details which become the starting points of definite trains of thought, is to be found in the picture of the deer by the boy artist Vishnu (No: 12). In its flight through the darkness the deer has been caught by some hanging liana, which holds it in a deadly grip. The tuft of green springs out of the very heart of the surrounding darkness, and sparkles on its breast like an emerald gem. What is this darkness, as of death, which strains to devour the deer and all around it? Is the other a real creeper, or some dream of green delight, which arrests the deer in ecstatic poise? Was this vivid touch of colour unconsciously given? Can it be that the vista of idea which opens out before the spectator was not visible to the artist who evoked it? Anyhow, it becomes clear that the form and colour which charm the eye, and the ideas which entrance the mind, must join hands to make a true picture.

The artist Mahadeva is a Jute broker. He has no leisure to cultivate drawing or

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painting. But his art inspiration has carried away his soul into the radiance of a much earlier age than that in which he dwells in the flesh. In his picture (No. 302) of his village and his river, of the moon rising thereon and all its other beauties, he has given us a glimpse of this soul of his. That is why his charming little picture rejoices our hearts.

"The ascetic has not steeped his mind in ochre, but only his cloth,"—thus runs our old saying. This we see in the other picture of Umâ's penance, of the Benares School which bears all the impress of the common place lane in which it was produced. The mountain cave, the ochre robes, the beggar's bowl, with their variegated shapes and colours, no detail is left out, rather there are too many of them. With these the lay visitor to the gallery may be deluded, but not the artist. This other master of drawing has given us another picture of a cart and its driver. The firm unfaltering lines are all there, with never a mistake. So correct is it, you may almost hear the wheels creak. But of what avail are all these if they leave us cold? To what end is all this laborious appeal to our eye, if our mind is not swayed on the swing of fancy? Any loud noise may startle us into a palpitation, but the thin notes of the flute prick up the ears of our mind into attentiveness, like those of a startled deer. That is the difference between the obviousness of mere technique, and the artist's vaguer melody.

How to visualise melody is taught us by the spiritually minded Master Khitindra in his picture (Pl.—fig.—), where the idea is related to the execution as the fragrance to a flower. How feeling can determine the character of the lines is well shown in the drawings of the Mother by Miss Shanta Devi (Pl. N, fig. A) Miss Kiran (No. 198) and Miss Mrinal (No. 197), in all of which the firmness, sweetness and patience of the Mother are made manifest by their firm and graceful line work. The obverse is to be seen in Master Nabendranath Tagore's "Nabob" where the riotous lines of the drawing speak to the ungainliness and indiscipline of the character portrayed. Here, more correct drawing would have failed of its object. Thus can both good and bad draftsmanship be made to serve the artist's purpose.

In the "Death of Shahjehan" by Abdurrahman Chugtai (Pl. I. fig. C.), the night of the Emperor's death is the subject—but the quiet solemnity of a death scene has been entirely missed. The discordant details, depicted with meticulous precision, militate loudly against the melancholy peace on which the mind would dwell. There is a veritable riot of colour and movement. It may be that this is just the impression which the artist sought to give. The fact, however, remains that the picture fails to be satisfying and leaves a sense of waiting for a change of scene.

Not that a display of technical skill for its own sake is always to be condemned. This is what the painter of No. 258 seems to have contemplated. It is as if he is telling us plainly, nay boastfully, that this is all he has to offer. In such a case the mind does not refuse to take what it can get. But the great majority of our budding artists have followed the path which is midway between pure idea and pure execution, making their demands freely on both; for the very object of their endeavour is the joy of giving concrete metrical form to the morphous artistic impulse which prompts them.

When we say that both eye and mind must join to produce a true picture we have not said all. There is also something left over which transcends both. There is a secret chamber where the human artist communes with the Divine Artist, and plays with him at creation. News of this comes to us now and then in a work such as the Umâ of Nandalâl. No. 125 by Master Surendra is another such message bearer. The fineness of his work eludes all attempt at defining its quality. Fathomless night, unending dreams, ineffable moonlight, combine in a creation which can be felt but not uttered. In such as these we see at last a glimpse of the real artist's studio,—the picture rapt in their own dreams, creating dreams in all beholders, but all the while behind the veil,—the innermost sanctuary of the spirit where the simplicity of perfection reigns, and where the mind is a child, and smiles and plays, and thinks or thinks not just as a child.

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VI.—CORRESPONDENCE.

ART AND ART CRITICISM.

The Editor of " RUPUM.*"*

Sir,—First allow me to congratulate you warmly for the October Number just received. It more than maintains the interest and excellent form of the preceding numbers. Rodin's study of the Profiles of the Madras Nataraja, of which you give a translation from "Ars Asiatica" prompts me to put forward a suggestion which has been in my mind for a long time. I shall probably never have the time or opportunity to work it out thoroughly myself, so I will offer it to readers of "Rupam" in the hope that Indian art students or others may do so. It seems to me, from a close study of Indian images, that Indian sculptors, in some cases, if not always, deliberately designed the profiles of images so as to adjust them, to the point of view from which they are meant to be seen by the worshipper, *i.e.*, from near the ground, not from the level at which they are viewed by the non-believer at exhibitions and museums. This theory appears to me specially applicable to the well-known images of Krishna dancing upon Kâliya.. I have noticed that while the child's body is perfectly understood from all points of view the face only appears child-like when the image is seen from below, as by a spectator kneeling—a position which even the lay sculptor of modern times often takes for correcting the profiles of his work. In such a position the excessive length of the nose, as seen by the spectator standing, is corrected by foreshortening and the face has delightfully child-like expression. I use the term "profiles" in the sense intended by Rodin, *i.e.*, in the sculptor's sense of contours, or outlines of sculpture seen from all angles, from above and below, as well as from the side.

If my theory is correct photographs do not always give correctly the artistic intention of the image-maker, nor can it been seen as images are usually viewed in art-shows and museums. Only a very careful drawing from the right points of view would illustrate it accurately.

It is not likely that the Silpa Shastras, which are for the most part ritualistic texts, will throw any light on this artistic question. This leads me to join issue with your Reviewer in his notice of my Handbook of Indian Art, in the same number of "Rupam" I do not underrate the value of these texts for the art-critic and historian. In one of the first reports I wrote to Government in 1884, I urged the importance of collecting and translating these texts and I believe that Mr. P. K. Acharya undertook his recent work in Mansara from a suggestion made by myself. But if they are to be taken as the final and decisive authorities in questions of artistic intention then Professor Foucher's contention is obviously correct. It must be admitted that Hindu and Buddhist artists never had a soul they could call their own: they were always subservient to the text-writers, who took their instructions from the Greeks. Texts may be very good walking-sticks when the way is clear, but until my "guesses" cleared the way, the critics with the texts in front of them unanimously declared that Hindu and Buddhist art was not "fine." It may be more correct ritualistically to describe the two figures in Pl. LXXI of my handbook as *Mithunas*, but I venture to think that the title "Shiva and Parvati" gives a better understanding of their artistic or mythological origin. I believe, moreover, *pace* your Reviewer, that Mahayana texts did give Hindu deities, subordinate places in their mystic spheres. Similarly my identification of the central head of the Elephanta "Trimurti" with Vishnu is not affected by the presence of a solitary Shaiva symbol on the *jata-mukuta*. Surely your Reviewer must realise that in a Shaiva temple Vishnu is one of the manifestations of Shiva, so the sculptor is ritualistically correct in placing a Shaiva symbol on Vishnu's crown.

The point raised by your Reviewer, as to the relative importance of architecture in a general handbook of art is a very vital one. I was not influenced by any personal preferences in giving architecture by far the largest space but by firm conviction as an art-teacher that if architecture should ever come into its own again in India, as a form of artistic expression, Indian painting and sculpture and many other forms of art would thereby receive a far greater impetus than any individuals, societies, or governments could give them the progress hitherto made in this direction hardly justifies the complacency with which your Reviewer regards the present position of art in India. This side of the artistic problem seems to be either ignored or misunderstood both in London and in Calcutta.

I purposely refrained in my 'Handbook' from reviving the controversy regarding the building of the New Delhi, and I have no intention of doing so now. But while I rejoice that the Bengal painters, who were led by my teaching twenty years ago to find their way in art, are now basking as your Reviewer says, in the "warm sunshine of a sympathetic appreciation from all quarters." I have not heard that their fellow-artists, the master-builders of India, have met with similar appreciation, or that the efforts made in their behalf by the present consulting Architect to the Government of India, Mr. Begg, have received adequate support from any quarters.

The University of Calcutta and the public are certainly to be congratulated on the appointment of Mr. Abanindra Nath Tagore as Professor of Fine Art. The University has also the distinction of being the first to attempt to give art a definite place in its examination system. About 17 years

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ago the Faculty of Arts accepted a scheme proposed by myself for giving art an equal position to Science in its "arts" curriculum. The daring scheme was promptly suppressed by the higher powers. . . . . .

Tempora Mutantur and the new Professor of Fine Art, I am glad to think, is not likely to meet with the same difficulty.

I am yours obediently,
E. B. HAVELL.

16th January 1922.

VII.—THE AESTHETICS OF YOUNG INDIA: A REJOINDER.

By STELLA KRAMRISCH.

TO all the definitions of art one may add another one, equally true and relevant, namely, that art is a substance subject to discussions *ad infinitum* with impunity. Works of art are taciturn and do not take revenge for they are merged into the eloquent silence of perfection.

The statement, that "what the fishing canoe is to the submarine, that is all classic and Christian art to the art of the last two hundred years, and that is, all the Hindu art to European art since the Renaissance" is the underlying idea of Mr. Sarkar's essay on the Æsthetics of Young India. "Rupam," No. 9).

The assertion that any period of art surpasses all others by its artistic merit is not only obviously against all insight into the nature of art, but it also proves a rhetoric presumption gained by an acquaintance with the current art-terminology of Western critics. Surveying from this high pedestal the art of the world, Byzantine art for instance, appears to have influenced Asia Minor, although the "historical" relation is exactly the opposite, etc.

Mr. Sarkar on the other hand is right in repeating the dogma of modern æsthetics that only the "how" of artistic realisation is essential and Agastya who pleads for the Indianness of Indian art is right too.

However justified these claims may be, they do not help to secure an objective standard of æsthetics which ought to lie at the root of the Indian point of view. Undoubtedly the art and the outlook of the European middle ages have many features in common with the Indian thought and creation in so far as both are spiritualistic. But why did Europe never invent a work of art corresponding to the sitting Buddha, or quite apart from its subject-matter—why did a scheme of composition like that of the sitting Buddha, never find an interpreter in the West? Why although subject-matter and composition are very intimately connected in the representation of any Japanese and any Indian Buddha, why is it impossible to mistake even the back view of either the one or the other? Why, for example the Buddha from Sarnath needs must be Indian. What is so unmistakably Indian about this sculpture? May be that if we become aware of it we will find out the degree of its inner relation with the temple of Kandarya, for instance, or the perforated stone-window of Sidi-Sayyid's mosque. How does the creative instinct of India work, and through what combination of visual elements does it manifest itself?

The æsthetics of us, the young generation, whether in India or anywhere else, have to be scientific and are therefore of international validity. Their structure might be pointed out in a few words.

Every art is possible only through some kind of material. What belongs to the material of art? Stone, bronze, paper, colour, brushes and so on; (for instance, to what natural conditions and æsthetic necessity does the use of earth colours in Indian painting correspond; what is the significance of the rock-cut caves and temples of India; why are Egyptian monumental statues made of the hardest, the most permanent stones; why were stained glass windows introduced together with Romanesque and Gothic architecture and how is it possible that wood-cut did not develop into an independent branch of Western art before the fourteenth century although wood-cut blocks were used for printing cloth long ago).

In this way the selection of material and technique is not merely of a technical interest. But besides the few materials mentioned many others have to be put under consideration, which belong to different categories. Subject matter with regard to creation is such a material. As subject matter, however, have to be classified not only the episodes of the Ramayana or "Ganesa with elephant-head, three eyes, pot-belly and dwarfish form, holding in his four hands a lotus, his own tusk, a battle-axe and a ball of rice-cake"; landscape or portrait-painting, but also the general ideas and conceptions of the age and nation to which the artist belongs, nature, men and things which surround him and the experiences and knowledge he possesses whether grown in his own country or imported from somewhere else. All these are given facts in a chaotic mixture. They constitute the raw material which awaits creation. Ultimately all art results from the union of intuition and personality. The first universal, unlimited and unchangeable consists in intensity and tends towards expression, the latter confined in temporal, national and individual limits enables

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the variety of visualisations, the various designs or compositions. Every living, *i.e.*, creative art has in itself a necessity of composition endowed with a melody and logic of its own.

There are two fundamentally different attitudes towards art: that of creation and that of criticism, the one working *a priori* the other *a posteriori*.

Creation seems to be absolutely free, because it moves inside firm and clear limits. The stronger and determined, the productive strain of an artistic unit (age, nation, individual) is, the clearer intuition reveals itself. This productive strain accompanies intuition like an invisible guide, unsuspected by the creative mind. It is the "variable" in that equation of man and nature which is called art and it represents the main problem of constructive æsthetics.

We do not know of any laws of art of universal value. Composition (design) and rhythm are terms with so vast a circumference that they scarcely contain any clear notion. They have no working efficacy. The only reality with which æsthetics are concerned is the single work of arts in its visual aspect. Being creation it embraces the complex unity of all laws possible in a peculiar relation. The ratio of components gives to it a distinct character but is beyond the single work of art relatively constant in all artistic units, (age, nation, individual) as may be found by comparison. A form relation of one and the same character is prevalent in Indian art from Bharhut to the modern school of painting in Bengal, form relations of different character but equally constant determine the artistic intuition of Egypt, Greece, Mediæval Europe, Byzantium, China, etc.

To investigate the relation, that unique, inevitable harmony of lines, surfaces, volumes and colours of every artistic unit is the first principle of art-criticism. To know her own necessity of significant form should be the first endeavour of artistic young India. Then there will be no danger or merit in accepting or rejecting French space-conception, Russian colorism and Chinese line and the like, for imitation is impossible where personality is at work. Cubism to the Indian artist can be as fascinating a material as Japanese silk to paint on or a landscape never seen before. Strindberg in his Dream-play used Indian motives and ideas to a large extent, nevertheless his drama is purely Northern and none but Strindberg could have conceived it. Nanda Lal Bose in his painting "The Grief of Umâ" (reproduced in Colour in January No. of "Rupam") owes much to China, but nobody besides Nanda Lal Bose could have painted this purely Indian picture.

Mr. Sarkar's point of view is very one-sided. By dealing exclusively with composition nothing is gained. His enthusiastic annunciation of the geometry in "le sommeil des femmes" (Quatorze sculptures Indiennes, Collection Mallon) a weak Gandhara relief proves how little he is able to discover that irrational geometry and immanent structure which alone constitute a work of art and are so sadly missing in the eulogised sculpture.

With equal superficiality, subject matter and historical point of view are condemned on 'grand' scale. It certainly must be admitted that iconography and dates are not art. Nevertheless they are necessary helps for æsthetics for without them æsthetics degenerate quickly into sterile dogmatism. But all depends upon the formulation of the question. Thus, for instance, that this type of Buddha belongs to Burma, this to the North-West of India and that to Ceylon are irrelevant facts. The question is: what kind of transformation, the physiognomic type or ideal of Burma, North-Western India, and Ceylon, has to undergo in order to become the face of a Buddha. Subject matter and history are not so simple facts as Mr. Sarkar wishes them to be; for they are the conditions which make the existence of the work of art possible.

A system of æsthetics which wants to be considered as scientific must therefore be founded on the how and why of (1) material-technic (in the way as indicated above) (2) subject matter, *i.e.*, the whole complex of reality, conceptions and impressions which at the time of the creation of the work of art exist in that unit out of which the work is born. Then only a synthesis will be possible, which seizes the creative experience and its strength by the laws of line, surface and cube, light and shade, space and colour. This refers to drawing, painting, sculpture and architecture.

Æsthetics go their way. In relation to art they are always later. Art goes its own way. It is there from the beginning. It makes the pathway. Sometimes obstacles bar the way for a while and darken the horizon. Æsthetics might be helpful in overcoming them.

REVIEWS.

RUPAVÀLI:—By Nanda Lal Bose. Chuckervertty, Chatterjee & Co., Ld., 1, College Square, Calcutta, 1921. Price Rs. 3.

This interesting publication as its name implies is a 'String of Forms' being a series of excellently reproduced drawings of human face, legs and feet derived from the old masterpieces of Indian Painting and Sculpture. They will form eminently useful introduction to the beauty of forms and poses which old Indian artists have made their own. As is rightly pointed out in the introduction by Mr. Tagore, this production by a great artist will serve not only as a teacher for art-students, but also as a helpful companion for

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his fellow-artists. We think they could be usefully introduced in all drawing classes of local schools and we strongly recommend the publication to the Directors of Public Instruction in all provinces. We have one criticism to offer as regards the arrangements of the plates. We wish the author had placed the plates in a graduated sequence. The simple drawings of the hands and feet could very usefully come before the complicated drawings of the head. We hope this defect would be remedied in the next edition. There is a longfelt want of an advanced drawing-book for students and we have no doubt this will admirably answer this purpose. We suggest a second series being undertaken to follow up the present.

THE CHARM OF KASHMIR:—By V. C. Scott O'Connor with 16 coloured plates and 24 illustrations from photographs, 181 pp. Longmans, Green & Co., London, 1920. Price £4-4-0 net.

Notwithstanding the reputation of the author of "The Silken East" we opened this book with something like a misgiving lest the author should have injured his well-deserved laurels by attempting to encroach on a field which has been tried by many a skilful hand before him...But we had not to go through many pages of the book to dispel our fears. Mr. O'Connor does not write on the various amenities of travels in Kashmir which one generally meets with in the records of the impressions of those who spend a fortnight in a house-boat. Our author has concerned himself only with the beauty of the Kashmir Valley and his excellently produced volume is an æsthetic worship pure and simple, as is well suggested in the title. He explains in his foreword. "In this book an attempt is made to capture the charm of the acknowledged beauty-spots of the world: but charm is essentially an elusive quality not easily trapped in a net of words. Pictures have therefore been added." The pictures collected by the author do undoubtedly help his readers to net the illusive quality. But his word pictures are no less effective in trapping the charm of the Happy Valley. We have no space for long quotations but a stray passage should be sufficient to convey the pictorial power of the author's pen: "The boat moves through symphonies of mauve, pursuing its placid timeless voyage across the satin water, where clouds and mountains dream, and ponies wallow amidst lush meadows and marshes, knee-deep amidst a blaze of flowers. Here is a carpet of gold under the purple mountains and herons lazily flapping their wings as they fly. Here the lake terns flit in their pied velvet jackets and sweeping tails amidst the water-lilies, and the carrion eagles loom like islands above the expanse of water. The surface of the Lake is a mirror, but with a pattern of its own, where the *singaras* lie like lace upon its surface. The fishermen lifting their shiny nets fling the hapless fish that have been raped from the swallows, to die in the cruel lustre of the sun. . . . . There is no life like this silken life upon the waters of the valley—For this *is* Kashmir. See the clouds changing from moment to moment, as they climb the stairways of Heaven, throwing their shadows on the sun-lit blue of the mountains, now white and opalescent as they expand, now grey and sombre as they fill with rain above the silver crests." Of the illustrations, which are as interesting as the text, 16 are in colour and 24 in admirably chosen photographs. Of the pictures in colour two are contributed by Mrs. Sultan Ahmad, four by Miss Hadenfeldt, four by Col. G. Strahan and six by Abanindra Nath Tagore. We have seen such magnificent examples of Kashmir scenes from the brush of Col. Strahan, that we are unable to take the specimens given in this book as representative of his best manners. Miss Hadenfeldt's decorative illustrations have a very charming individualistic way of interpretation and are admirable accompaniments to the text. Mr. Tagore is the only artist who has made the somewhat courageous attempt of visualising Kashmir in his mind's eye, for the author has forgotten to confide to his readers that this artist has never visited Kashmir. Yet his illustrations have the unerring character of Kashmir scenes and subjects. His study of a girl at Chasm-Shahi is vested with all the reality of characteristic type. But these imaginary "realisms," are no less interesting than his admittedly imaginative pieces in which he attempts, sometimes very successfully to look at Kashmir through the eyes of the Moghul Princes. To us "Shah-Jahan at Shalimar" and "Fate of the Pleasure-Lover" have appealed the most. The photographs, which are all admirably reproduced are particularly well represented in three studies:. "The Shepherd's Daughter," "the Spearing of the Lakes" and "The Flock at Peace" which certainly demonstrate that the Charm of Kashmir is something not too elusive for the camera. Visitors to Kashmir should be grateful to the author for providing such a splendid companion to such æsthetic feasts as Kashmir is never weary of offering.

FABLES CHINOISES DU IIIe AU VIIIe SIÈCLE DE NOTRE ERE (d'origine hindoue) Traduites par E. Chavannes, versifieès par Madame Eduard Chavannes ornées de 46 designs par Andrée Karpelès. Editions Bossard Paris. Price 4.80 Francs.

We are grateful to Madame Chavannes for the delightful rendering she has given us in mellifluous French verse of eighteen old Chinese tales borrowed from Indian sources. These fables have been carefully selected from Professor Chavannes' 'Cinq cent contes et apologues' and none of them are later than the 8th century of the Christian Era while some are as old as the 3rd. Eight of them are animal stories of the class well-known to Western readers through the version attributed to Æsop.

The migration of Indian beast-fables has a special appeal to modern scholars and it is interesting to recall that in the 6th century when some of these stories were translated from Sanskrit to

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Chinese, Panchatantra was rendered into Persian under the auspices of Khusru Anushirban (531—79 A.C.) The persistence of some of these fables through the long vista of ages and their survival in an almost unaltered form is indeed a strange fact and in Bengal the story of the Nakoula who saved his master's child from the fangs of the serpent and lost his life through man's foolish suspicion is still repeated in our nurseries. In the Chinese version the narrative makes its appearance as early as 516 A.C. Undoubted traces of Indian origin are to be found, we believe, in at least two of the stories contained in the monograph on Pushtu folklore published as a memoir of the Asiatic Society of Bengal—a strange witness of the vitality of folkstories even among the conflict of civilizations in the 'still-vexed' Borderland. Modern European scholars are agreed that Indian tales pointing a moral, in which animals and not men are the principal actors, owe their origin to Buddhistic influence. One of the oldest stories in this collection 'La tourterelle du Bouddha' translated by a Chinese writer who died in 780 A.C. is to be found in the great Epic of the Mahabharata as *Sivi Upakhyanam* an episode named after the pious King who offered his own flesh to the pursuing hawk in lieu of a timid dove which had sought his protection. The age of the Mahabharata is still uncertain and if its anterior limit is to be assigned to the 8th or even to the 5th century before the advent of Christ it seems to be a matter for consideration whether in regard to this particular story the charge of borrowing or adaptation may not be laid at the door of the Buddhists themselves. It does not seem at all improbable that fables of early origin would be made use of at a later age and 'their sanctity increased by identifying the best character of the story with Buddha himself in a previous birth.' The last story in the book is that of the beggar woman who brought for Lord Buddha's acceptance a few handfuls of pulses—the proceeds of *Mushti bhiksha*—which she had collected to meet her own pressing needs. It is a close congener of the account in Avadâna Sataka according to which a poor woman hid herself in the brushwood and parted with her only garment—a tattered piece of cloth—for the love and devotion she bore to the Master. This story is well known to our Bengali readers through the famous version of Dr. Rabindra Nath Tagore (Sreshtha Dân) in his *Katha O Kahini* a gem of the truest touch in the Treasury of World's Poetry.

The authoress has been careful to mention in the footnotes even modern analogues of stories in her collection including the delightful tale of Rikki-tikki-tavi of Kipling's Jungle Book and the omission of these must have been due to the fact that the work under review is intended for ordinary readers and not for the Orientalist.

M. Chavannes' interesting preface contains much valuable information and would no doubt meet with its due need of praise from all students of Indology. The book has been beautifully illustrated by Mlle Andreé Karpeles who has drawn her inspiration principally from estampages brought from China by Professor Chavannes himself. The mastery of the technique of Chinese art which the talented artist displays in her designs, elicits our sincere felicitations but our own Kalâ-Lakshmi would certainly feel the neglect should she desert her shrine for an older rival in the Far East.

In conclusion we would request Madame Chavannes to give us a further instalment of her beautiful translations as the echoes of some of her sweet refrains still linger in our ears. Who would forget even in this work-a-day-life the haunting memory of "Rou ou ou ou, rou ou ou, Le Bouddha fut un homme doux ?"

G. D. S.

NOTES.

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OURSELVES.—We continue to receive laudatory and appreciative communications from our readers, orientalists and other *savants*. Mr. Havell's congratulations on our October Number appear in another place. It is a pleasure to record our acknowledgments of the kind words of another distinguished orientalist, Mr. W. Perceval Yeats of the Royal Asiatic Society. He writes: "Please allow me to send congratulations on the completion of the second year of "Rupam." It shows no sign of departing from the lofty standard set at its inception; on the contrary, it seems to me that its vitality increases with its years." We have also received many communications of tribute to the merits of individual articles, particularly to the illuminating article of Dr. Stella Kramrisch on "The Representation of Nature in Early Buddhist sculpture" published in the October Number. We hope to publish another contribution from her pen very shortly. Our readers may be interested with the news that Dr. Kramrisch is now in India and is lecturing at Vishwa-Bhârati University at Shânti-niketan, Bolepur. She has also given a very illuminating discourse on "The Tendencies of Modern European Art" at the Society of Oriental Art, Calcutta. We commend to our readers the contribution of Mr. Eric Gill which will appear in the next number. His appraisal of Indian sculpture acquires special value from the fact that his view represents an independent estimate without any previous or special prepossessions in favour of the Art of the

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East. That the Art of the East is making its influence felt in Europe and America is apparent from various tributes now paid by connoisseurs from all parts of the world. But the distressing phase of the matter is the appalling ignorance and cultivated apathy which still bar a knowledge of Asiatic art amongst the Asiatics themselves. With the exception of Japan, where the culture of art has come down in an uninterrupted tradition through the centuries—the cultivation of the arts is practically at a standstill in all parts of Asia. A very characteristic attitude is very conveniently summarised in the remark lately made by a local Indian member of Council who seriously contended that a knowledge or culture of Oriental Art was an useless encumbrance. And we wondered if the distinguished member had any information of the interest now taken in all forms of the arts of the East in Europe and America. There is a very significant remark made in the inaugural lecture delivered by the new Slade Professor at Oxford in November last. "The Arts of the East which *have become so potent an influence in Europe* during the last century is demanding an interpreter."

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ANNUAL EXHIBITION OF THE SOCIETY OF ORIENTAL ART.—The Thirteenth Annual Exhibition of this Society which was opened by H. E. The Viceroy was distinctly above the average level of its shows. All the members of the new school were more than well represented and helped to lend a solidarity and a coherence to the exhibition which indicated the progress made in many phases of the movement. Each of the leading members, except perhaps Mr. Asit Kumar Haldar, contributed most characteristic and significant products of their brush. Dr. A. N. Tagore, exhibited quite a number of pictures, each representing a phase of his art. It is difficult to say which of the pictures represented him at his best—"The Bride of Shiva," in spite of its tiny size certainly contested the rival claims of his big picture "Aurangzib" (fig. 3 Pl. II) which certainly appropriated the largest amount of comment and attention. That the shrewd connoisseur, Mr. Justice P. R. Das, has been able to pick up the best picture in this year's show has been endorsed by many. That the artist has been able to give a new presentation of the great actor in Mughal history was the generally accepted opinion. Though carrying a faint memory of the manners of the Moghul portrait painters, who have left nearly a dozen contemporary portraits of this Emperor, Dr. Tagore's treatment of the face in its realistic and extremely complicated modelling is far removed from the many surviving examples of the historical portraits. Dr. Tagore's "Home and the World" acquired by Sir Charles Kesteven represented another phase of his art which loves to play pranks with the foibles of Hindu society. In the chaste simplicity of the treatment the picture has certainly scored over many more elaborate productions of his brush. Nanda Lal Bose, was very characteristically represented by his "Umâ" (fig. C, Pl. IV) and "The Grief of Umâ" the last of which we have presented to our readers in an accurate colour facsimile in our last number. The restrained but brilliant colouring of the last picture contrasted with the sombre yet dignified colour scheme of "Umâ" which in its sculpturesque treatment of the figure less called for any elaborate colour scheme. This adds another piece to the series of original contributions that Bose has made to the myths of Shiva and Pârvati...His "Advent of Spring" is an excursion into the field of landscape painting and revealed a new phase of his artistic powers. The picture was sought after by many collectors much to the disappointment of the late comers. Of the pictures contributed by K. N. Mazumdar, the "Jamuna," (Fig. B Pl. III) a symbolic portrait of the well-known Indian river, has been rightly held to be one of the best ever produced by his brush while his "Seven Notes of Divine Music," (fig. Pl) an idyllic representation of the meeting of Krishna with Gopies, received the tribute of Dr. A. N. Tagore himself who acquired the picture for his collection. To the same collection has also gone the delicate study of "Moonlight" (No. 215) by Suren Kar who was also well represented by another convincing study of a "Mother and Child" marked by a restrained use of colour and very accomplished draughtmanship. Devi P. Roy Chowdhury undoubtedly scored a triumph with his brilliant little "Portrait of himself" which in its strength and original manner of presentation has opened up a new path which should attract many followers. In his "Children of the Soil" here reproduced (fig. A. Pl. V) we have a very dignified picture of a familiar local subject which is raised far above the vulgarity of a mere descriptive realism. The works exhibited by Bireswar Sen this year, show an advance in technique and conception which reveal the individuality of the artist, hitherto clouded by a facile imitation of English book illustrators. His "Artist's Model" (fig. B Pl V) "Scribe" and "The Porcelain Palace" were charming in their colour schemes and distinctly tinged with a personal note which one looked for in vain in his previous works. His "Toilet" (Fig. B Pl. IV) was undoubtedly one of the pictures of the year and keenly contested by many rival collectors, one of whom was a Belgian artist to whom the Indian flavour of the miniature made a particularly bewitching appeal. Sailendra Nath Dey was not represented by many pictures. But the quality of his "Holi festival" more than compensated for the dearth of numerical superiority of his exhibits. His "Lady of the Meghaduta" is a charming little study and adds a new feather to his cap as an illustrator of the great love poem. Of the new exhibitors special mention should be made of P. K. Chatterjee who exhibited a number of mythical and religious subjects, the most interesting being his set of "Gâyatrî" acquired by the Maharaja of Burdwan. The young hopeful, Bishnu Pada

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Fig. A. Children of the soil by D. P. Roy Chowdhury.

Fig. B. Artist's Model by Bireswar Sen.

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Chowdhury was represented by several pictures all marked by a cleverness and a conviction rare among many of his seniors. His "Flowers and Feathers," "Love of the Wood," "Shiva and Parvati," and "Dhruva" were important features of the exhibition and displayed his growing talent to advantage. One of the interesting features of this year's show was the contributions made by many lady-artists, of whom the workers of Shântâ Chatterjee, Bâsantî Devi and Gourî Devi deserve special mention. The latter's "Ashoka Flower" (fig. 1 Pl. II) and "Winter" displayed surprising qualities which one is accustomed to look for in the works of modern French artists. Shântâ Chatterjee exhibited a number of sketches which were of considerable promise. Her "Clouds" revealed a mature sense of mass and spacing which was unexpected in the work of a new student. We have no desire to traverse in these notes on the interesting review of the Exhibition by Dr. Tagore which appears elsewhere, but the following note borrowed from the columns of a local daily paper will very aptly summarise the tendencies revealed at the last exhibition: "There are many who still repudiate any line of demarcation between the art of the Asiatic and of other nations, maintaining that art is a universal language to be judged and appreciated from a common ground. But others as strongly hold that as true art reflects the signs of the times and echoes the inner life of a race and as long as there exists a difference in the mode of thinking and in the habits of life, the difference in art, in the mode and material of expressions, is inevitable. However, even those who hold this view feel the necessity of infusing new life in Indian pictorial Art. And this is what the leaders of the new movement have been conscientiously endeavouring to do for the last few years. Some of the members of this group particularly those who have finished taking lessons from their old masters, have begun to think that their traditional style of painting has come to the "end of the trail," as it were, and must find a new path in order to hold its own and work out its own salvation. In this way many of the artists who have exhibited this year, have been "moving" and "shifting" their grounds. In the majority of the exhibits, the old forms and formulæ are less and less evident. It is no longer a reminiscence of Ajanta or Kangra but a reflection of a new and developed mood in the artist."

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EXHIBITION AT THE GOVERNMENT ART SCHOOL, CALCUTTA.—In our notes on the 12th Annual Exhibition of the Oriental Society published in April last, we remarked that for the aesthetic edification of a population such as that of Bengal an annual show of about 250 pictures, such as that furnished by the Indian Society of Oriental Art is wholly inadequate even for the two millions of citizens which go to make Calcutta what it is. We are glad to accord our welcome to a new movement led by a group of local artists and assisted by Mr. Percy Brown, the popular principal of the Government School of Art who arranged for a very interesting exhibition of pictures by Indian artists from various parts of India. The majority of the exhibits were contributed by artists of Calcutta including such well-known names as Mr. J. P. Gangoly, Mr. A. K. Chowdhury and Mr. B. C. Law, the last of whom acted as Secretary to the Exhibition. The show was got up at a very short notice and reflected great credit on the organisers, as the level of many of the exhibits were on a high level. The pictures from the Bombay side were not of the desired quality excepting the water-colours which included some clever and convincing work. The works of the Calcutta artists undoubtedly appropriated most of the eulogies. But to us it is not the individual merits of the pictures exhibited but the movement itself which made greater appeal. The exhibition helped to keep alive and attract interest in a public which is notoriously apathetic to all forms of aesthetic culture. And we earnestly hope that the exhibition will become an annual event and take an important place in the aesthetic education of Bengal and its apathetic people. We hope to publish a few photographs of the notable exhibits in some future Number.

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THE SECOND ORIENTAL CONFERENCE.—The Calcutta University deserves congratulations for the very successful session of the Second Oriental Conference that it was able to organise under its auspices. The Post-Graduate Department of the University has been able to organise researches into Oriental culture and the University was able to offer a fitting reception to the group of scholars who came from all parts of India to read learned papers on the various sections of the conference. The speech of the President, M. S. Levi, very interesting by itself, is said to have caused some disappointment owing to its brevity. Everybody looked forward to a more comprehensive and educative address than what the learned French savant has been able to give to the conference. To the readers of "Rupam" the section of Archæology can only be of special interest. We would have preferred to call the section "Art and Archæology" having regard to the fact that the claims of art have very often been disregarded in the past and sacrificed to the exigencies of the study of Indian archæology and it is as well to emphasize on the importance of the study of Indian fine Art as distinguished from the study of old monuments as relics of antiquity and materials for history. It is very gratifying to note that out of the 22 papers contributed on the section of Archæology as many as ten related to subjects connected with the study of Indian Art. It is unfortunate that the paper announced to be read on "Dravidian and Aryan elements in Indian Art" by Sir John Marshall never reached the conference. Mr. K. P. Jayswal's discovery of "A granite Arch Stone from the site of Pataliputra"

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evoked the most interesting discussion in which Pandit Hirananda Shastri, Mr. Dayaram Sahani and Mr. Kak took the leading part. The discovery is destined to bring a new light on the history of the use of arches in Indian architecture which was supposed to have been borrowed from the Mahomedans. The other interesting paper was the one read by Professor P. K. Acharya on "Indian columns." Professor B. C. Bhattacharya's paper "Benares School of Sculpture," now published in the Modern Review, was somewhat disappointing notwithstanding the amount of heat introduced by he Professor himself.

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DR. A. N. TAGORE'S LECTURES AT THE CALCUTTA UNIVERSITY.—The Post-Graduate and extension lectures from time to time arranged at the Calcutta University have seldom attracted such crowded audiences as those now being delivered by the first occupant of the chair of the Bageswari Professor of Indian Fine Art. It is as yet premature to criticise or discuss the scope of the lectures the three first of which, so far delivered, are by way of preliminaries to the subject and are intended to place in a mood and a posture of understanding, an audience who has developed a cultivated apathy to a study of all forms of Fine Arts. Perhaps a just criticism has already been made by many persons who attended the first three lectures—that their matters have been principally engrossed with the forms and values of literary art rather than the graphic or the formative art and that the lecturer has perhaps been attempting to justify his new academic honour of a Doctorate of Literature. The lecturer has justified the literary inclinations of his lectures on the ground that it is inadvisable to force an audience to a sudden consideration of a form of art which is not familiar to them without taking them through a certain amount of preparations, the best form of which could only be a consideration of values in terms of literature with the forms and history of which his audience can at least claim a reasonable familiarity. Dr. Tagore seems to ignore for the present the fact that the Language of Art, notwithstanding certain superficial similiarity—has a form distinct from Literature, with laws and canons evolved and belonging to its materials and a familiarity with Literary Forms do not offer a passport to the World created by Language of Form. The third lecture attempted to emphasize on the similiarity rather than the distinctive character of a Language of Form.

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A MUSEUM OF OCCIDENTAL ART IN JAPAN.—Considerable excitement has been caused in art-circles in Europe and America by the recent purchases of works by Western Artists made by Mr. Kojira Matsukata who has planned a large Museum of Occidental Art to be a colossal edifice covering an area of ten acres and which has been designed by the famous English artist Mr. Frank Brangwyn. The ambitious scheme of the proposed museum will be apparent from the purchases already made for it, which include forty bronzes and ten marbles by Rodin, twenty-five Claude Manets and seventy Paintings by Brangwyn. When completed it promises to be the most complete repository of Occidental Art in the world. It will know no boundary lines and will represent all ages. Mr. Matsukata thinks that there will be a re-action in Japan in favour of the ideals of indigenous art, rather than a further occidentalizing of Japanese art as a result of his museum. It has also been suggested that the real object of the museum is to help Japan to study the psychology of the Western mind which is nowhere better revealed than in art, and such study is likely to be of immense utility to Japan in the quality and character of its manufactures for consumption in Europe and America. The idea is to capture a large portion of international trade for which the recent war offered such opportunities. The news is not without its note of sadness for the state of things in India which yet preclude any scheme for museums of Art, oriental or occidental.

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Edited by

ORDHENDRA C. GANGOLY

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I.—A TIBETO-NEPALESE IMAGE OF MAITREYA.

EVER since the early days of Mahāyāna, the worship of Maitreya (Tibetan, *byams-pa*; Chinese, *mi-lo-fo*)—the Buddhist Messiah—has been a very popular cult. Indeed he is the recipient of homage equal to, if not more than, the Founder of Buddhism himself. It is believed that Sakya-muni visited Maitreya in Tushita heaven and appointed him as his successor, as the next Buddha to come to earth and to establish the 'dharma' again in its purity after it was forgotten by a degenerate world. His worship was at its height, in the days of Fa-Hian's visit to India. His image figures amongst the earliest of the Gandhara sculptures, where he is depicted as an Indian prince with all the Bodhisattva ornaments, and can be already differentiated by his symbol of the vase of nectar (*amrita-bhanda*) though his other symbol of the *naga pushpa* is yet wanting. In the earlier type he is generally represented as standing with the vase in the left hand. The Chinese images are generally standing ones, though there are examples in some of the Chinese caves which are seated in the European fashion. The Mongolian specimens represent the image as seated with the legs closely locked (*padmasana*) and are probably derived from the Nepalese and the Tibetan models.

As an example of the Nepalese type, the copper gilt figure of Maitreya reproduced in the frontispiece is of singular interest. It belongs to the most elaborately ornamented type of copper sculpture of seventeenth and eighteenth century Nepal, and approximates to the style of the best specimens of Tārā well known to collectors of Nepalese Art. Besides the ordinary symbols of the vase and the champa flower, we have an additional attribute of the skin of the antelope. The *urna* on the forehead is in oblong form. The two hands are in the attitude of the *vitarka* (argument) and *vara* (charity). Possibly this was the attitude in which Maitreya taught the Arhats in Tushita heaven. The elaborate ornaments richly set with jewels which even figure on the decoration of the border of the *dhoti* are very well known features of a period of the Nepalese school. But the necklace and the *bajus* on the upper arms offer here two very unique designs. The latter bears an intricate design of *hansa-mithuna*, a pair of swans interlocked at the necks which are well known in earlier Buddhist ornaments. In the necklace we have a pair of peacocks which are introduced with lot of life and charm. The tiara with five jewels are carved with conventional ornaments specialised in Nepal. But the effect of the elaborate decorations unhappily tends to overshadow the rhythmic and passionate gesture of the trunk. There is a very significant movement emanating almost from the navel, which inclines for a time towards the left and gradually recovers its poise, coming to a halt, as it were, at the neck, where the head slightly moved to the right, slowly descends on the shoulders in exquisite equilibrium. It is a variation of what is technically known as the *avanga* pose, and is a very characteristic and original device of Nepalese sculptors. To very fine aesthetic qualities the example offers another interest in its inscriptions on the lotus pedestal. The one claims it as a Nepalese product and the other claims it for Tibet. We have attempted to meet both the claims by characterizing the figure as a Tibeto-Nepalese specimen. We have more than once commented on the fact that out and out Nepalese images are labelled and described in many museums as Tibetan works, and the whole relation of Tibetan to Nepalese Art has been misunderstood or deliberately ignored. The Lamaistic School was the result of a direct peptage to the Nepalese tutors; and although it developed many special features—the groundwork of the Nepalese style was always a staple part of all Tibetan work. Evidences are now pointing to the fact that many Nepalese images must have been made to order for the use of Tibetan worshippers. The two inscriptions on this image in the Newāri and Tibetan characters may well bear out our suggestion. If the image was meant for

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a Nepalese temple the Tibetan inscription would be useless. The verse in honor of Maitreya must have been translated long ago in Tibetan; and the Nepalese inscription must be taken to indicate the Nepalese authorship of the image.

By the courtesy of Mr. Johan van Manen, we are able to furnish a reading of a portion of the inscription in Tibetan:—

"[Byams pahi] drung du skye bo Zhes ||
Byams Chen nyid kyi gsungs thos nas ||
Byams ldam bu hdren rgyal la yis ||
Byams pa pha mahi bkah drin dran ||
Byams pa dran pahi mos gus kyis ||
Byams pahisku gzugs mtshan [Ldon shog]"

Translation:—

'Having heard the August Word of the Great Loving One Himself

Promising rebirth face to face to the Loving One,

I pray to the auspiciously marked Embodiment of the Loving One,

With reverend faith because of remembrance of the Loving One

With remembrance of the fatherly love of the Loving One

Of Him Who guides His sons, the Illustrious Loving One.'

II.—INDIAN SCULPTURE.

By ERIC GILL.

THE art of Sculpture as formerly practised by the peoples of India is, in epitome, an exhibition of all that British Rule, there, as in England, has inevitably destroyed. This may be for many a matter for considerable rejoicing, for, like the Romans in their decline and for that matter, as it seems, throughout the whole of their history, the British people, though mitigating its appetite for commercial power by a sense of justice and fair-play, is almost totally blind to any absolute value in either Beauty or Goodness or Truth.

Admirable as it may appear to be in many of its achievements, a civilization submitting to the widespread and predominant use of mechanical contrivances, whose sole claim to existence lies in the fact that by their means things can be made in greater quantity than otherwise for the same expenditure of time and money, is a civilization wilfully denying itself the possession of things of Beauty and destroying in itself both the power to produce such things and the ability to recognize them when they are produced.

Those of us who are concerned for the existence of Beauty in the world are often accused, by so-called practical men of business, of a lack of disinterestedness. It is supposed that we desire Beauty because we are artists and that were we not artists we should be as indifferent in the matter as they are. It is supposed that as the cocoa manufacturer wages war against the drinking of beer because he may thus hope to increase the sales of his cocoa, and it is not to be supposed that he can have any other motive, so the artist wages his 'forlorn hope' against commercialism because thus he may hope to increase the sales of works of art. The fact is, however, that we are artists, because we believe in Beauty and not that we believe in Beauty because we are artists.

What then is this Beauty in which we believe—what is its value and, as regards the subject of this essay, what is the value of Indian Sculpture? Beauty proceeds from Goodness and Truth. Beauty is that order in things which is intuitively perceived to be in itself both Good and True. The Good is what God wills. The True is what God knows. The Beautiful is the form determined by that will and that knowledge. To discover God's will is the business of the Moralist. To discover God's knowledge is the business of the philosopher. To discover the enevitable form of that which is both good and true is the business of the artist whether he be basket-maker or sculptor.

And as Goodness is not to be confused with convenience or Truth with hypothesis

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so Beauty is not to be confused with loveliness. Beauty is absolute, loveliness relative. The lovely is that which is or represents the lovable. The lovely is lovable relatively to our love of it. Beauty is absolute and independent of our love. God is beautiful whether we love him or do not; but the taste of an apple is lovely only if we taste it and love the taste. "Avalokitesvara" *is beautiful with an absolute Beauty. A portrait of a lady is lovely because it portrays that kind of woman who is lovable to those who love that kind of woman and in that kind of attitude, which is charming to those who are charmed by it.

Beauty is therefore a thing of religious significance, ineffable, independent of fashion or custom, time or place, and not to be judged by the material criteria of a commercial civilization or by the threadbare culture of an irresponsible governing class.

Now for the Sculpture of India we may claim at once that it is, generally and as opposed to modern European sculpture, the work of men, who believed in the absolute value of Beauty. It is the work of men who regarded Beauty not merely as a thing ministering to man's comfort and pleasure, but as a thing having a value utterly independent of any pleasure it might give to men or of any power it might have of making human life endurable.

It is not to be denied that works of art do in fact give pleasure and do in fact make life endurable, it is only to be denied that such giving is primarily the function of the artist. Nor is it to be denied that such works as those of the Indian sculptors are pleasing. It is only because of their denial of the absolute value of Beauty that English people do not as a rule find pleasure in them. We have become so accustomed to regard the artist merely as a purveyor of the lovable—the priest as a moral policeman—the philosopher as a sort of "young man's guide to knowledge"—that we are incapable of viewing justly the work of men who regard the artist, the priest and the philosopher as prophets of God.

Nor is it only the works of Eastern and of alien peoples that we view thus unjustly. We do the same injustice to the work of prerenaissance and post-impressionist artists in Europe. We are blind to the Beauty in the drawings of children, we see nothing in them but the quaint and ingenuous. We find no value in anything unless we can weigh it in the scales of human comfort. Thus we say that an unhappy marriage is no marriage and that an unpleasant thought cannot be true. Whereas, God is just as well as merciful and what God has joined cannot be put asunder.

So in this matter of Indian Sculpture we say that because few men have more than two arms, therefore an idol with ten arms is ugly—forgetting or not knowing that verisimilitude has no necessary connection with either Beauty, Goodness or Truth. We say because, from the point of view of marrying, a woman with a figure like that of the Venus de Medici is more desirable, therefore the wide-hipped, glove-breasted images of Pattini are necessarily ugly, bad and false. We go to a game of football and blame the players for infringing upon the rules of cricket. We apply the standard of a mechanical and godless commercialism to works which are both man-made and godly.

We can, however, claim the quality of inconsistency for we have not hitherto to any large extent denied the worth of any but imitative music, though the modern development of programme music may very likely lead us to do so, and we do not as a rule insist that all words shall be onomatopoetic.

But how can we see that in which we do not believe and what would be the good if we could? The connoisseur's appreciation leads nowhere but to an æsthetic snobbery, to the apotheosis of the dealer in works of art and to the filling of our museums. Such appreciation does nothing to stem the tide of destruction—the destruction not merely of things of Beauty—that is comparatively unimportant—such appreciation does nothing to recreate in the people that attitude of mind in which alone Beauty is credible and to recreate in the life of the people those conditions under which alone the production of things of Beauty is possible.

However, the appreciation or deprecation of Indian Sculpture or of any other sculpture or of any artistic productions is now a matter of very little importance, for any attempt to obtain either is in effect locking the stable

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after the departure of the horse. All the best sculptures of India are old and most of them are broken. Nothing is now being produced except more or less insipid copies. Our own, of ecclesiastical images are like the bazaars of India and can now show nothing new that is not either frankly bad or simply the product of the gradually lessening momentum of the traditions of the past.

The business then of reformers and of revolutionists is to give up shedding tears over the lost horse of mediæval Europe or of any kind of ancient India—the broken cathedral of Rheims is only a material and more than usually obvious symbol of what commercialism, whether German or British, must inevitably effect everywhere—and, appraising things at a true or truer value, to build a dyke which shall both protect what is permanent and hinder what is ephemeral.

As to what is permanent—that must be rediscovered and as it was Christianity and the Church which destroyed the physical slavery upon which the civilizations of antiquity were built, so it will be Christianity and the Church which will destroy the even worse and more devilish slavery of the mind, of the soul, upon which are built the commercial empires of to-day.

And this destruction will be effected none the less surely, though the Church is not directly concerned for the existence of either Beauty or works of art.

He who would save his life must lose it, and it is not for any material advantage that we must build the dyke against commercialism. We must rediscover that Poverty, Chastity and Obedience are, for men and women in the world as much as for religions, the only permanent foundations upon which to build the kingdom which is not of this world. And we must find again the truth that Beauty is, even in its most humble aspect, not the expression of man's love for man but of man's love for God, that it is as an oblation and, however, unconsciously, as an act of worship that man gives Beauty to the work of his hands.

'A Kingdom not of this world,' and 'Poverty, Chastity and Obedience.' These may sound strange words for revolutionists. Consider then the alternatives: Riches, pleasure and irresponsibility, and a kingdom not founded in heaven! It is to be supposed that even a practical man of business will see that he cannot have it both ways, but though, it is perhaps of little use appealing to him—he has, as at present, the bit well between his teeth, an appeal to ordinary men and women is a practical proposition.

III.—EXHIBITION AT THE GOVERNMENT SCHOOL OF ART, CALCUTTA.

By AGASTYA.

AS the most ancient appraiser and interpreter of art (our new friends object to the appellation "critic"), I have been invited by the Editor to offer some remarks on, and incidentally furnish a text, for the pictures that accompany these pages. They are from the brushes of a group of modern Indian artists who have refused to flock to the standard set up by, what is known as, the "new" Calcutta or the Tagore "school" of painting. They are the representatives of the canons and methods borrowed from the West; and are associated with the teachings that have been given in the schools of Art, which a benign Government established in the three presidency towns many decades ago. They therefore belong to the older phase of the modern movement in Indian painting, which came to take the place of the old schools which slowly died away in their decentralised and provincial outposts in Patna, Guzrat, Kangra and Hyderabad during the later half of the nineteenth century. Since Dr. A. N. Tagore seceded from the "school of Art methods" led by Mr. Havell,—then, himself, a teacher in the Government School of Art,—a certain amount of antagonism has been set up in the points of views and the ideals followed by the two branches that now divide the modern

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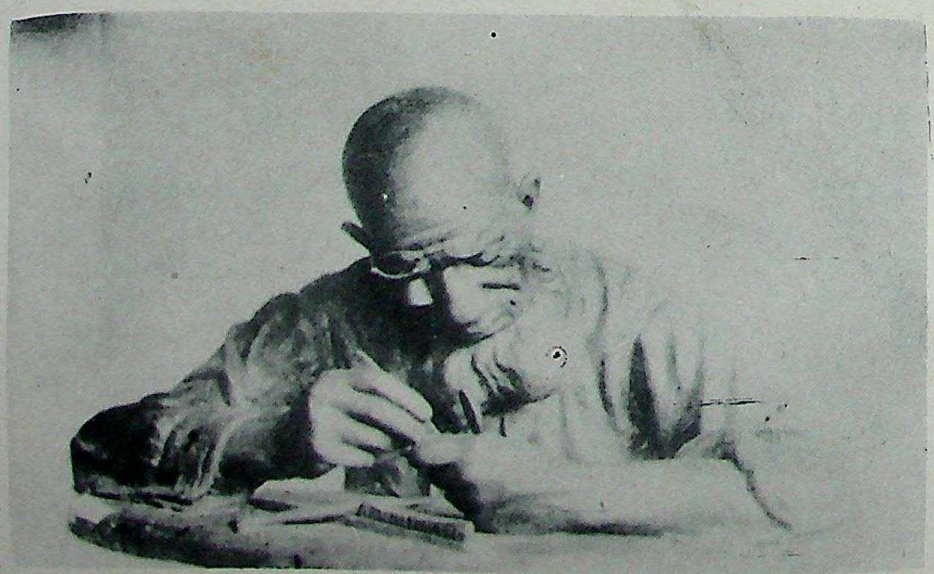
Wandering Ministrel — A. X. Trindade

Milkmaids — D Rama Rao



Watchmaker — R. K. Phadke

Exhibition Govt. School of Art. Calcutta

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exponents of Painting in India. This is not the place to enter into an elaborate analysis of the divergence of the two points of view. But a few words ought to suffice, however superficially, to indicate the difference of the outlooks and the conditions under which the two sections have begun their careers. The "School of Art" students have been fed upon the doctrine that it is the business and the sole purpose of art to *reproduce* the "forms which nature produces"; and any deviation from natural forms would condemn a "picture" to the limbo of the decorative art. This necessarily limited the students to the cruder actualities of the senses, and shut them out from the finer actualities of the imagination. The result has been to limit the activities of artists to the narrow field of realistic illusions. That the human mind has a right to tamper with the facts of nature and to modify and colour them for its own purpose and co-relate them to its own inner vision—has been regarded as an æsthetic heresy. The Indian disciples of European Art were thus educated to a worship of the "narrow principles of nature" separated from its effect on the human mind. The many progressive ideas and the new movements which saved European Art from too narrow a conception of nature, never filtered down to the curriculum of the Schools of Art in India. Reynolds' "notion of nature" obviously comprehended not only "the forms which nature produces but also the nature and internal fabric of the human mind and imgaination"—a teaching which has not found its place in Art education in India. The realistic views of Art in Europe were carried to the extreme limit of their capacity for imitating the forms of nature before the futility of that exercise was recognized. In India the practitioners have not yet reached that limit, though a few artists, represented by the Tagore school, have looked ahead and benefited by the experience of their brethren in the West. The advent of Impressionism saved European Painting from the danger of a too narrow conception of nature. This Impressionistic view of Art has been an old heritage of Eastern Painting; and in trying to re-learn the lessons from the old masterpieces of India the Tagore School, in any way, was abreast of the latest movement in European Art. By following more subjective and non-realistic methods the new school sought to demonstrate how in the School of Art methods, a too close representation of the facts of nature limited the freedom of the hand and the mind of the artist. If once you can get rid of the tyranny of the "retinal image"—a new world of vision is opened before you and a new means of expression is within your grasp. From the cold and banal repetition of natural forms you rise to the level of creating new ones. Art is not a reproduction of life and nature, but a substitute for it. The types that the new school evolved were not the product of a laborious transcription from any living model but a creation from its own inner vision—based on, but not chained to, the forms that nature produces. For this achievement they found ample precedents in the traditions of the old masterpieces of Indian Painting—the Buddhist frescoes and the miniatures of the Pahari schools which furnished many ready-made types and canons. The students of the Schools of Art on the other hand were started on a programme of training transplanted from South Kensington, in which there was no place for the ideals or methods of the old indigenous schools of India. They began therefore on a clean slate unhampered by "old canons" and undominated by "old masterpieces" (except what the copying of the plaster castes from the "antique" implied). This was an advantage in many respects as it afforded a clear and fresh atmosphere free from the deadening effects of an historical past, the barriers of which, the so-called Bolshevists of modern art are to-day busily engaged in demolishing in Europe. This freedom from the domination of old and out-worn ideals, undoubtedly afforded opportunities for the birth of a new form of art in India. Whether the opportunity has borne its results is a legitimate point of debate. But all exponents of opposite views concur in conceding, that the teaching of the Schools of Art has not achieved its purpose or produced very brilliant or startling results. They have not been able to create the necessary soil from which could spring great or vital Art. While it is alleged on the one hand

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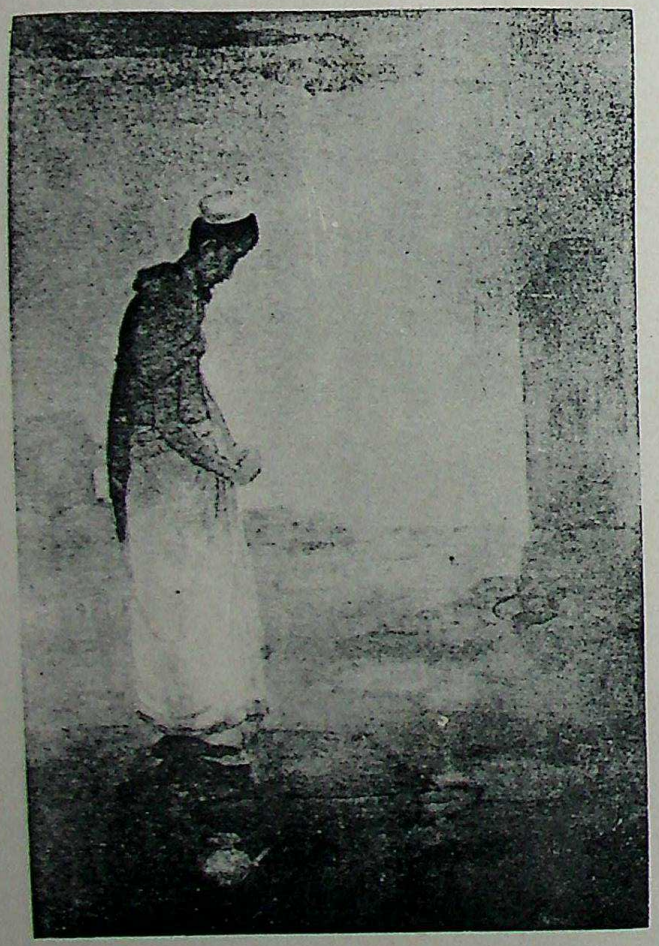
that the Schools of Art failed to furnish the necessary aids and apparatus for a living contact with the best achievements in art, which the various forms of art training afford to students in Europe; it has been contended on the other hand, that the Indian public has not offered sufficient moral and material support to the budding "matriculates" from the local art schools to develop their genius. For after all, the real training of an artist begins after he has finished his lessons in the rudiments of his craft ; and no student ever emerged from his school as a full-fledged artist. He has to find himself and his public through a devoted practice of his craft. It has been claimed, perhaps rightly, that many a student of the "School of Art" has found himself—but never his appreciative circle in any section of the public. The somewhat erratic and spare patronage, that has fallen to the lot of the fortunate few, has never been based on any understanding or appreciation of the æsthetic qualities of their work ; and has helped more to kill his imaginative and creative power rather than foster it. Out of the alphabets that he learned from his curriculum at school, he has never been allowed any opportunity to spell out and evolve a language and a style of his own. For a lack of a demand on his capacities—his power has not learned to exercise or express itself, and has remained for ever latent and undeveloped. Yet the students of the School of Art have not died out altogether, and have managed somehow to survive the discouraging conditions of their patronage and the depressing effect of their own achievements. Now and then, a stray artist has done some promising work and struck a new path—which he has not been able to follow to its legitimate end and fulfilment. The commotion that the Tagore school made and the share of public attention that it has been able to appropriate have somewhat put to shade the exponents of the School of Art teaching the methods of which the "new" school challenged and sought to replace by its own. And although the discussion that followed and the exchange and the opposition of ideas that the dissenters brought about, have helped both to face some of the fundamentals of Art, and to prepare a common meeting place,—the two sections have kept clear of each other in open contempt of each others' creed. Yet they have influenced each other in a very peculiar though somewhat indirect way. The Tagore school in deference to criticism from the opposite camps has attempted to mend its transcendental and conventional anatomy ; while the "academic" wielder of the brush has been moved to improve his crude realistic formulas, by the lessons of creative and imaginative methods of designs furnished by the new school. Satiated with the realism and painstaking illusionism of their own method, many of them have welcomed, perhaps unconsciously, the abstract and synthetic appeal of the new art of their brethren in the dissentient camp. They have perhaps conceded, somewhat unwillingly, that the true aim of the artist should be the expression of something profounder than a rendering of correct details by correct drawing and composition ; and that a truly vital art is something more than a superficial transcription of the solid "facts of nature." The Tagore school is somewhat unwilling to acknowledge its debt to the older school. It has not been realised, far less conceded, that where the disciples of Tagore have failed to a positive achievement, they have attempted to sustain themselves by an attitude of mere opposition to the other creed.

Modern æsthetic criticism has evoked a somewhat disconcerting admission that there can be no absolute æsthetic standards and values. There is no body of æsthetic laws on which one School of Art can call for substantiation of its own point of view. And recent æsthetic has likewise evolved a new theory of criticism—that you cannot judge any form of manifestation of art by your own preferences—your own individual creed or dogmatic standard, you should approach a work of Art in an unprejudiced and disinterested attitude, that you must not insist that your own tastes and your own principles are and should be the norm—that you must cease to blame or praise in accordance with any standards save those which the particular work of Art carries implicit within itself. It is thus the function of the critic to understand, to interpret and explain, or make transparent the artist's meaning,—his point of view, and his intention. Not to assume the rôle of a judge—but to act as the mediator

Fig. D



Namàz
By Jamini Roy

Fig. E

The Wounded Bird
By Satis Ch. Sinha.

Fig. F

Crying from the Ruins
By Atul Bose

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"ALPANA" By J. Seal.

BANKS OF GODAVERY By D. Rama Rao

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between the artist and his public is the legitimate part of the critic. All kinds of Art, produced on the basis of the most divergent standards, shall have therefore the right to exist and flourish side by side. The Tagore school can no more displace that of Ravi Varma than the Classicist can elbow out the Cubist. All æsthetic theories should be pitted against each other in a competitive struggle for survival. In a battle of any two theories —the better one should win. This struggle for existence is very stimulating to Art—as tending to provoke and release a greater quantity of artistic energies. This "Kinetic view" has been very skilfully put forward by a recent writer; he suggests "that the sharper the clash between one theory and another, and the greater the inequalities in level, the greater will be the forces generated, the more varied and powerful will be the successive changes in Art. The rivalries of factions, the shock of opposed opinions, the relentless warfare between idea and idea—these things generate heat and excitement, which are forms of energy, and stimulate the individual artist to greater and greater efforts. Savage analysis, blind panegyric, even personal abuse, may be justified from this standpoint, for while they are often preposterous in the concrete, and sometimes lethal to the individual artist, they contribute vitally to the sum-total of productive interest in the Art in general. Vigorous action and reaction, powerful artistic movements, are only generated out of powerful forces." It can be claimed, I think, legitimately, that much of the strength, the power and the vitality of the Tagore school is a gift from the opposition camp. The disciples of Tagore would have clung to their creeds with less confidence or tenacity if they had not met with the opposition that they actually did from their "friends" in the other camp. A greater attachment induced by this artificial means to their pet ideas and forms have led to a more critical appraisement of their real values and a more ready discarding of ways and means (at one time believed to be infallible) when proved to be fallacious by actual experiments. They have since realised that the mere adoption of Ajantan manners and Mughal methods could not carry them very far, just as the worship of Chirascuroro and Perspective has not brought æsthetic salvation to his older brethren.

There is nothing fundamentally or inherently wrong in the aims and methods of either Oriental or Occidental Art—merely because the one affects an idealistic, an impressionistic or a subjective point of view and the other prefers a realistic, a representative or a descriptive rôle. The divergence in the methods of the two systems do not by itself import any element of superiority or excellence. For it is possible for an Art which frankly adopts a descriptive or representational aim to realise creative, spiritual or mystic ideas as much as an Art which begins by spurning and avoiding a direct literal transcript and a painful recital of "natural" facts. The Greek artists actually developed spiritual qualities notwithstanding their undue attachment to the broad facts and features of natural forms. And Whistler's grip of the facts of nature was no less firm—because of his gospel of twilights and undertones and his various other decorative tricks through which he "appeared" to play with or evade the facts of nature. Abanindra Nath Tagore and his pupils have sought to take liberties with the norm of human anatomy—with the object of evolving a type expressly needed for their own form of expression and not from an incapacity to transcribe the facts of nature—or a desire of evading them. Whether deviation or modification from natural forms is an æsthetic necessity is another question and can be answered only with reference to each particular æsthetic problem. By the courtesy of the Editor I was able to study in a photograph a remarkable "self-protrait" of a junior member of the Tagore school, which to me appeared to evince a surer grip of the facts of human feature than I have been able to discover in many of the best portraits by the School of Art students. A portrait demands a more accurate adherence to the facts of nature than a mythical, religious, or imaginative subjects, yet many a Chinese and Japanese master have very successfully avoided a superficial physical "likeness" in order to suggest the vision of the inner reality which is cloaked by the outer clothing. Those familiar with Korin's brush portrait of himself and the Chinese masters' portraits of

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the Taoist saints can easily appreciate the quality and character of subjective portraiture.

Yet there can be nothing to disqualify the works of those who prefer to follow methods other than subjective, and to express their ideas through the cumbrous apparatus of Chirascuroro, perspective and other aids to realistic versimilitude. And the interesting collection of paintings, and water-colour drawings which were put together at the somewhat hastily got up Exhibition at the Government School of Art, Calcutta, in December last, afforded ample food for reflection for the future of a group of students and amateur practitioners who have not subscribed to the Tagore creed. It is not fair to judge of their capacity by the actual quality of the average exhibits ;—we are, unfortunately, unable to reproduce, here, the best of the specimens. But some of the works do offer evidence of undoubted talent which is perhaps running to waste for a lack of understanding and appreciation and a just and informed criticism. To take at random, some of the specimens here reproduced—Mr. Ram Rao's picture (Plate I, fig. B) of the rythmic frieze weaved out of a row of Indian girls with stately jars beautifully poised on their heads, is none the less a work of Art because it does not carry the aroma of the "gopis" of the Kangra miniatures, or the memory of Nara or Touen-Hoang and is merely reminiscent of Egyptian girls pictured by Jules Guerin or the stately processions of Greek Vases. The achievement of an artist cannot be said to stand or fall by virtue of its affinity to renowned masterpieces—but on its quality and intrinsic worth. And from this point of view one would accord greater merit to his decorative landscapes, which outshines his figure subject. There is a lot of sincerity and conscientious work in the plaster study of Phadke's "Watch-mender" (Plate I, fig. C.) It does not pretend to larger and ambitious generalisation or suggest "tall" problems of industrial life, or the nobility of manual labour. But within the purview of the limited scope of its subject and treatment it tells its story in a clear convincing and unconventional manner. It is no use quarrelling with the artist that he is not a Bourdelle or a Mestrovic. You must have a large body of practising sculptors before you can evolve a genius who can tower over surrounding mediocrities. One need not lose heart by the somewhat bland and barren presentation of the type of an "Wandering Minstrel" by Mr. Trindade (Plate I, fig. A). Mr. Jamini Ray, an ex-student of the local Government school, has recorded a very suggestive and intuitive summary of his impression of a similar subject, in which the breadth of quality is not discounted or encumbered by any meticulous details. The delicate qualities and the mystic suggestion in Mr. Atul Bose's sentimental study "Crying from the Ruins" (Plate II, fig. F) is unhappily lost in a half-tone reproduction; but I am assured that even the best of photographs could not convey the quality of the original. Mr. J. Seal's studies of the inmates of the Bengali Zenana (Plate III, Alpona") ought to bear fruits in future and a development of the next phase in his studies should be awaited with interest. They are already instinct with a feeling for his subjects and an eye for beauty which call for a riper technique. Satis Chandra Sinha's ink design of "The Wounded Bird" (Plate II, fig. E) has laboriously suggested an Indian atmosphere, but has lost all the opportunity of a splendid decoration. One wonders if this artist has had any opportunity to study the works of Jessie Duncan, Ann Macbeth and other modern illustrators. A study of their decorative designs are likely to put this young aspirant on the track of many new suggestions and manner of treatment for his Indian subjects. Of the examples which I can judge, at second-hand, through photographs, the works of H. Mazumdar undoubtedly offer evidence of a facile handling of naturalistic style of the conventional figure subjects of the old French "Salons." He has a keener perception of human form and pose than what is actually evident in his exhibited pictures (*vide* Colour plate "A Village Beauty"). He seems to be an adept in hitting off the coquetry of modern Bengali girls and seems to have in him the making of an Indian Fragonard. My age is against it, but I am sure that many of my young friends, with more literary talent than I can claim, are likely to be inspired by many of his pictures to produce fine patches of purple prose.

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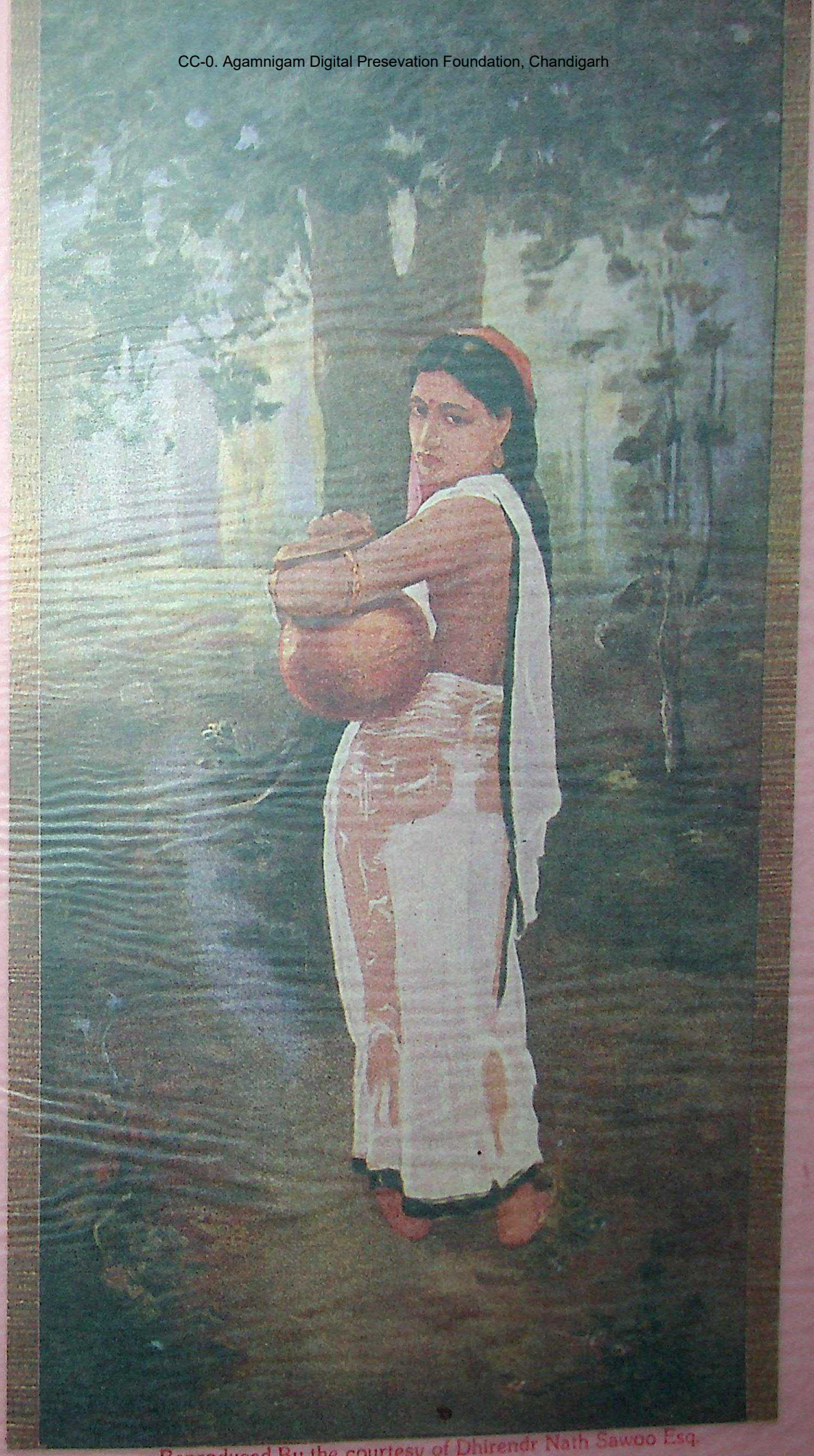

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IV.—INDIAN ART AND EUROPE.

By STELLA KRAMRISCH.

THE attitude of Europe towards Indian art is of symptomatic importance.

Every culture assumes only as much of a foreign influence as is fit for it, and it must be said in advance that the influence was insignificant on both sides. Indian art never effected any change in the development of European art, nor did European art leave any considerable traces in India. But those epochs deserve notice, where parallel results appear without any connection or influence, but produced by an inner affinity.

Art is as necessary and organical as life itself. Life is the flower of the world and art is its scent. Indian art contains the mystery of peace, which is connected with life's fulness. Indian art connects creating energy with a knowing smile, superior to all activity.

Indian art is so inexhaustibly manifold that it never can be measured by a Western standard. First we see the childlike, cheerfull behaviour of men at Bharhut and their brilliant festivity at Sanchi. In Ajanta are the enjoyments of life unfolded and at the same time triviality triumphs at Mathura. Amaravati possessed the elegant refinement of æsthetic culture and Mahavellipur the super abundance of artistic fancy which does not care about rules and laws. In Elephanta resides the ordination of divine embodiment and the art of the Gupta period is the classic form of absolute psychic equilibrium. These are but few names taken from the vast amount of Indian art. The later and innumerable temples and statues represent as many different energies and visions as their number indicates.

What is the artistic unity which is spread out into this chaos of fancy and reality, productiveness and repetition, creation and tradition? What is this experience which is so mighty and overwhelming that it separates itself from the man, from the artist, and becomes a new being, namely, the work of art? In order to understand art, one must be first of all able to forget, that is to say, one has to be free from all prejudices. Art speaks its own language. It does not consist of words and its contents are not ideas, but forms and colours, which assume the shape of an inner experience. The language of art therefore is international. The world is full of men and also of works of art. The works of art are mostly dead and buried in the cemeteries of museums. Nobody troubles about them, or, if one takes an interest, it does not differ from that for mummies or strange animals. The greatest part of this interest consists in a desire for sensation and in curiosity. And because one does not understand them, criticism proves a cheap and satisfying revenge. Then one has finished with them. But works of art possess a tenacious life. They remain silent, but they remain. Few only realize that works of art are souls, living energies, which disclose to-day, as well as at the time when they have been created, the unveiled being of their creator, the artist, the man.

When Europeans hear the word beauty, then the Greek ideal waves more or less distinctly before their eyes. And when they say "nature," then they mean first of all its optical appearance. Indian art makes us forget both these views.

Certainly beauty and nature *are* elementary conditions of art. But their meaning varies and has to undergo alterations. What does therefore nature mean to the Indian artist, and which is the kind of beauty he knows?

A Bharhut relief for example shows two of Buddha's previous birth stories, the Jatakas. It tells how the Buddha, who born as a clever boy, gave a dead buffalo grass and water and asked him to eat and drink. Acting thus purposely foolish, he drew the attention of his father on him, who was consumed by sadness because *his* father died. Now he becomes reasonable again, when he sees how he has been made ridiculous and stops his tears. The next scene shows the Buddha again, who at this

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time was a cock and withstood the temptations of a she-cat, who offered herself to become Buddha's wife in order to kill him.*

Men and actions are laid in the equal wave of a lotus stalk which runs across the sculptured frieze. Alternating with the scenes enormous fruits and jewels are represented, which grow out of the lotus tendril. Man and action, the significant parts of the narration are thus, regarding their number and treatment, of the same importance as fruits and jewels. Man and animal, object and plant are of equal value.

There is nothing besides them, no landscape, no background. They grow out of the lotus stalk, or they are supported by it. They are there and grow and include a certain meaning, and the lotus tendril runs further and bears other fruits and tells other stories.

Every form is of equal importance and all together constitute nature without any preference. They are connected by the movement of a wavy line, which bears all of them as if they were its own flowers and fruits. Nature here appears as peaceful harmony of all creatures and a mighty movement runs through it. Nothing hinders it and it gives to everything its particular place.

Every art possesses certain elements, which are frequently repeated. These preferred devices express most intimately the peculiarity of the art. They are typical utterances, just as every man has typical words and movements which express his character very distinctly, and whereby he easily can be recognised. Such a preferred theme of Indian art is the composition of a female figure and a tree.†

Many repetitions and variations of this group exist in every epoch of Indian art. The legend says that the Acoka tree blossoms when touched by a woman's foot. Indian art makes them bloom together. Such is the overflow of her exuberant life that she can afford to give it away to the tree. It shapes and bends their limbs and stem and makes them similar. The figures become homogeneous vessels for the unity of life. The tree embraces the woman's figure which is full of movement and surrender and its branches swing in the movement which is originated by her. The group of woman and tree is always produced with unfailing originality, as symbol and realisation of the close and insoluble connection of all creation. Not the sum of external appearance represents nature, but the elementary and deep feeling, which arises from unity.

The symbolism of Indian art is judged to be its essential feature. And therein, one thinks, consists the difficulty to approach Indian art, because the meaning of symbols must be known first. But that is only partly true, because art is always and everywhere symbolical by itself.

The mere existence of a work of art is of no importance as long as it does not suggest a certain meaning to the spectator. The reality of art consists in its significance. A true work of art is the materialisation of an inner experience visualised by a display of forms and colours. The symbolism of the relation of dimensions and of colours, is immediately suggestive and does not need any explanation of its meaning. One feels subconsciously the harmony of forms and mood to which they correspond. Literary symbolism stands apart from them and figures merely as an external attribute. The literary symbolism is no excuse that one does not understand Indian art. All the literary symbols as, for instance, chakra or trisula, the urnâ and other *lakshanas* have a stereotyped meaning and are not connected with the artistic, but with the religious, imagination. It is not less difficult to understand the literary symbolism of Western mediæval art, and to recognise all the different events and the vast number of saints who have their peculiar attributes too.

Indian art was so long reproached with its lack of anatomy until Abanindro Nath Tagore himself had written a small treatise on artistic anatomy. Anatomy, however, as it is understood in the West, that is to say, the science of structure and situation of bones, tendons and muscles, in India stands apart from art, and the artist can spare this knowledge. Yet his figures have, nevertheless, an organic structure, for the scientific character of Indian art does not belong to

*Cunningham: The Stupa of Bharhut pl. XLVII.

†Havell, Ideals of Ind. Art. pl. XII and Sands, Gateways.

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the reproduction of a model but to the structure, *i.e.*, the "anatomy" of the work of art itself. The tâlas and different measures regulate the relation, size, and situation of the different parts of the body, in order that they may form a visual unity adequate to the spiritual conception. Such is the "naturalism" of Indian art. Nature is the creative power and the figures of art are still its creatures; although they have been produced by human hands, they are obedient to the natural and cosmic laws of organic growth and equilibrium. They are works of art and not copies of something already created *i e.*, of forms of nature.

But art has a twofold mission. On the one hand it is creative nature working through man and on the other hand it is the counterweight which man opposes to nature in order to find his equilibrium. Nature is creation in which man is implicated and therefore passive. Art is man's own creation, his utmost activity. What is the special creative thought of Indian art, that is to say, what is the idea of beauty? The European idea of beauty consists in a harmony of all features and parts, which form a totality. Whenever we find this harmony, which cannot be defined, but which is evident, then we are æsthetically satisfied and do not require anything more. But Indian art asks for the harmony and finds the answer in a spiritual state and psychical attitude, which is so dominating that it forms features and limbs, movement and gesture as an expression of itself.

Contemplate for example, the Buddha from Sarnath. His eyes are lowered and his brows drawn up. His mouth is smiling. His face is round like the moon. His look is directed inwards. His hands touch each other and his legs are crossed. His arms accompany the body. He sits quietly and solidly on his legs. His whole figure is well-balanced as an equilateral triangle. His head forms the point and his legs the base, his arms suggest the two sides, and the contact of his hands the centre of gravity. His head is a circle but the halo is still a bigger one. The accomplished symmetry is emphasised and repeated by the bent arms, which enshrine Buddha's lion-like body in the form of two triangles. The display of triangles and circles, which are the most quiet and stable forms existing, are united in perfect symmetry and give expression to the imperturbable state of the Buddha. But in spite of that the figure is full of life and expression. Spiritual concentration and restless bliss animate the face. Gentle movement streams through the round arms and life passes from one hand to the other like an electric spark.

Let us take the statue of Sundara Murti Swami, which represents the vocation of the saint. The Avanga pose and the Kathaka-mudrâ suggest a rapturous emotion and add to the expression of the figure, whose shy and hesitating recession opens itself and is redeemed by letting God enter. Here beauty is identical with expression, but not with the dramatic expression of strong emotions, but with the artistic realisation of a sublime experience which has become a state.

Indian art is a realisation of nature as creating energy. It speaks its language instead of depicting it. It embodies, on the other hand, pure spirituality and the most subtle vibrations of soul, without getting confused by optic impressions.

The question whether Indian art did influence Europe or whether European art did influence India is equally idle.

The traces, found on either side if sought for very carefully and pedantically, have not altered the art; just as foreign words never will alter the construction of a language.

Gandhara, the land on the Kabul river, by the N.-W. frontier of India, is a unique example which from an historical point of view is extremely interesting, but artistically it has no importance at all. But we have to come back later to this kind of intercourse, exchange and influence of forms and motives. Our question is: Are there any epochs in European art which are related to Indian art by an inner affinity, independent of any external connection? Gothic art gives the answer.

The artistic education of Europe is based entirely on classic principles. The culture of Athens and Rome, determine its spiritual life. It has been a culture of cities. A city has a character of its own. It is a complex organism, which, being produced by men, has, of course, its place in nature, but it

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has isolated itself, and its life is obedient to other laws than the growth and perishing of nature. To the citizen nature has a peculiar meaning. He enjoys it, that is to say, its lovely or interesting outside. He has made himself independent and thus he does not feel any longer its power, and that he himself is a part of it; but he thinks to be its master and accepts the view which is offered to him with the gratitude which he feels for a pleasing spectacle. Being outside of him, he looks at it and watches it. And thus he creates an art, which is a creative transformation of his optic impressions. Therefore he is satisfied by a merely optical beauty. Therefore the average man of to-day appreciates only Greek and Italian art of the later Renaissance which represents exclusively the harmony of physical appearance. Man, of course, the beautiful man, is the principal object of representation and nature is his frame, his scenery. Nature is reduced to the importance of a stage on which men are acting.

We do not seem to realise that Europe once was Gothic, the south of Europe only episodically but the North and Middle of it throughout the later mediæval period. And the Northern Baroque of the XVIIth century is disguised Gothic. However so different a Gothic cathedral is from an Indian temple, the building principle is similar and only the external conditions, the climate, country, people, tradition and outlook differ.

Of course, the forms are fundamentally different. The pointed, ascetic and fragile entanglement of upright forms, effects ghastly stiff if compared to the massive broadness of Indian temples. But both of them are entirely *formed*. There is not the smallest space left free, everything is form, invention, life.

Architecture is transferred into plastic figures, which cover in an endless multitude the whole building. Or consider any Gothic saint. His body similar to Sundara murti swamis is consumed by his spiritual fire; his whole body is stretched and bent at the same time in an endless curvature. This curvature is typical for Gothic art, all the Madonnas and saints have assumed it as their postures.

The extasies and quiet happiness of inner experience does not differ in India and the North-European Gothic. Only the individualities of the groups of men are different. But not only Gothic and Indian art are connected by an inner affinity. Even Greek art participates in this connection of Indo-Aryan races. Three typical figures, the typically Indian sculptured representation of a woman, a typical Greek statue, and a typical Gothic Madonna illustrate this inner connection. The Indian figure is full and round, animated by small curves which alter their direction so that a weighing equilibrium results; the curvature of the Greek figures shows the healthy and graceful suppleness of a well-trained physique, whilst the Gothic figure is covered by the long gown which seems to be endless and its movement is not concluded in the figure but ends in the infinite. The flexion of the figures, the way how they stand, that is to say their living energy is the same. This posture cannot be found in the art of any other race. It represents a gesture and attitude of *Aryan* artistic imagination.

In all the other epochs European art goes its own ways having nothing in common with the artistic realisation of India. But in the middle of the extremely European movement of the later Renaissance the unique personality of Leonardo da Vinci appears. The way how he experiences the world is similar to Buddha's aspect, and the expression of the faces of his figures have a puzzling simiarity with Indian gods.

May be that Leonardo had connections with India. He was unique and misunderstood by his contemporaries, cried down as a magician, though for European art he has the importance of a prophet. Four centuries have elapsed since. Finally Europe has survived its own ruin, and art always a true witness, has become abstract. The artists of to-day appreciate Indian art. It is an inner need which makes them able to understand the experience and realisation of the Indian artist.

Business, on the other hand, plays a great part in the commercial life of art and Indian art is on the way to become fashionable. Unproductive painters and sculptors imitate Indian forms. Surely this superficial imitation will pass away, but it is remarkable

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in that respect that it has its analogy in early mediæval Christian art.

A brisk trade with ivory *via* Alexandria seems to have connected India with Europe in the Coptic period of Egyptian history. Some ivory carvings from the pulpit of the monastery at Aachen, in Germany, are Hellenistic, that is to say Coptic copies of Indian originals. One of them represents the Indian motif of the woman and the tree. According to Western ideas the female has been changed into a youth, who might represent Bacchus.[1] The treasure of the monastery at Trier in Germany includes another ivory carving,[2] which is copied from a stone carving from the Sanchi-monument.[3] It depicts the war of the relics, of Buddhist relics in Sanchi of Christian relics in Trier. The ivory carving was procured from Constantinople. A chess—figure which belonged to the Abbey of S. Denis[4] is undoubtedly of Indian origin, whether it be imported from India or copied from an Indian model. But the most striking example is an ivory carving at Orleans (eleventh century), which, though its composition points to Gandhara, is modelled in Byzantine style. Many other carvings show more or less distinctly Indian traces. One motif, often repeated, is the Indian architecture which mostly fills the upper part of the relief as a background for the saint. This kind of architecture can be found even in Irish ivory carvings. Monks composed and copied these carvings as they did with miniatures. The Christian monk system has its origin in Egypt, and there can be no doubt that its introduction into Christianity was originated by the Buddhist example. The monks went as missionaries through the whole of Europe and brought their art with them. The Oriental fashion on the other hand was very popular throughout the middle ages. Persian and Indian textiles and ivories were bought and copied, church and society appreciated them equally.

"Triumph of Bacchus," an exquisite piece of dyed muslin from Antinoë[5] dates from the early Christian centuries and illustrates a Greek myth in the flowing movement of an Indian composition.

Besides these connections of trade and fashion, a more essential parallel originated in India and Europe by similar circumstances. The figure of Buddha, as well as that of Christ, is avoided in the representations of the first centuries of both creed, and is substituted by symbols. Buddhist symbols are the wheel, the empty throne, the footprints of Buddha and some others, whilst Christ is represented by the dove, the fish, the lamb, the cross and his initials. The vase, from which vine grows supporting two peacocks on both sides of the cross, is a similar symbol for Christ's *doctrine*, as the vase, with lotus flowers is a symbol for Buddha's *birth*. In both of the two religious representations the symbols begin to act. Buddha's footprints walk from the Trayastrimca heaven—where he went to preach the doctrine—downwards on a ladder,[6] whilst Moses in shape of a lamb, touches the rock with his staff in order to charm water out of the dry desert.

Gandhara is judged to have contributed a great deal to the consolidation of Indian iconography. Gandhara, the land on the north-west frontier of India, was governed from the second century B. C. to the fourth century A.D. by Greko-Parthian and Indo-Bactrian rulers. Its art is a mixture of Indian and Greek elements, which lacks artistic qualities and is produced for the market, and although it is of no artistic value it is historically interesting. Ghandhara never influenced India, though it was very successful in Chinese-Turkestan, which had no art of its own and accepted whatever foreign influence offered.

The relation of Indian and European art was, until the present time, either based on an inner affinity or it resulted from a connection of trade and from similar conditions of culture. The transplantation however of European tradition into Indian art schools is

[1] Strzygowski: Der Dom zu Aschen.
[2] Strzygowski: Orient oder Rom.
[3] Sanchi, West Gate back view, middle architrave.
[4] Now in the Cabinet de medaille, Bibliotheque nationale; [Gaston Migeon; Manuel de l'art Musulman II p. 14]
[5] E. Guimet; Les Portraits d' Antinoë au Musee Guimet pl. XIII.
[6] Cunningham: Barhut pl. Xvll 12.

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artificial and useless. But art despises all purposes; it is as closely connected with life as a child is connected with its mother. Foreign children can never become her own.

Still one feature of the present age must not be overlooked. Not only Indian art, but first of all the Indian outlook, has a deep effect on modern Western spirituality, while at the same time the East accepts European civilization. Whatever the result may be this exchange means movement. Movement is a sign of life, and life is productive, whether it is in the purposed sense or by contradiction and reaction, makes no difference.

V.—INDIAN COLUMNS.

BY P. K. ACHARYA.

THE column in a building is stated by authorities like Professor Gwilt (in the Encyclopædia of Architecture, 2,538) to be the regulator of the whole composition. The proper understanding and application of it constitute the foundation of all excellence in the art. Fergusson rightly declares that "if any one wished to select one feature of Indian architecture, which would illustrate its rise and progress, as well as its perfection and weakness, there are probably no objects more suited for this purpose than these stambhas or free-standing pillars."[1]

In the art of building, the conception of pillar seems to be older than the dwelling itself. The Vedic literature is full of references to free pillars as well as the columns proper which are employed as essential support to a building. The synonyms of pillar like Stambha, Skambha, Sthuna, and Upamit, etc., have been discovered in the Rigveda and the later literature.[2]

The Mânasâra[3] has supplied us with almost all the synonyms of pillars met with in our literature—janghâ, charana, pâda, anghrikâ; bharaka, dharana; stambha, skambha, sthuna, sthanu; stali, arani. Of these twelve names, the first four imply foot and the next two mean support. So these six are clearly employed in buildings as support. Four others were apparently employed both as support and as free-standing pillars; and the remaining two seem to imply only free-standing pillars.

These free-pillars are common to all the Hindu, the Buddhist, and the Jaina styles of Indian architecture. The Buddhists employed them to bear inscriptions on their shafts, with emblems or animals on their capitals. The Jainas built dîpa-stambhas or lamp-bearing pillars. The Vaishnavas raised the Garuda-stambhas or pillars bearing statues of Garuda bird or Hanuman. And the Saivas built the dhvaja-stambas or the flag-staffs. In the archæological records references to other kinds of free pillars are also found, such as, Mâna-stambha or elegant tall pillars with small pavilion at the top;[4] Rana-stambha or column of victory;[5] Kîrti-stambha or triumphal pillar;[6] linga-stambha[7] and Yupa,[8] etc.

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[1]History of Indian and Eastern Architecture, p. 277.

[2]Vedic Index II. 488, 483.
R. Veda. i. 59, 1.; V. 45.2; 62.7; VIII. 17.4; X. 18.13; i. 34.2; i. 59.1; IV. 5.13.5.
A. Veda. III. 12, 6; XIV. 1, 63;
Kathaka Samhita, XXX. 9; XXXI. 1, 63;
Satapatha-Brahmana. III. 1, 1, 11; 5, 1, 1; XXIV. 1, 3, 7; 3, 1, 22, etc.

[3]XV. 4—6.

[4]Ep. Carnatica Vol. VIII. part 1, No. 55, p. 192 (Roman text), 102 (translation).
Ep. Indica. Vol. VIII. 123; IV. 178, 171; V. 171.
Journal of Indian art. Vol. V. plate facing p. 39.
Fergusson ibid, 270, 276, Photographs Nos. 149, 155.

[5]Corpus Inscriptionum Indicarum III. No. 33, p. 143f.

[6]Burgess, Ahmedabad Architecture, Arch. Survey, New Imp. Series, Vol. XXXIII. 94.
Ep. Indica. Vol. XIII. 127.

[7]Ep. Carnat. Vol. XII. 102 (Roman text), 64 (translation).

[8]Corpus Inscrip. Ind. III. 252, 253.
Ep. Carnat. Vol. X. No. 17. p. 233 (translation).
Mysore Arch. Reports 1915-16. p. 21, Plate i.

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"Whatever their distinction" declares Fergusson, "they were always the most original, and frequently the most elegant productions of Indian art."[9]

But the column proper employed as support to a building is, however, the object of special study in the Vâstu-sâstras. Like the five Greco-Roman orders, called Doric, Ionic, Corinthian, Tuscan, and Composite, columns in ancient India also were divided into five classes or orders. In the Mânasâra[10] they are called Brahma-kânta, Vishnu-kânta, Rudra-kânta, Shiva-kânta, and Skanda-kânta. These divisions are based on the general shapes. With respect to dimensions and ornaments they are called Chitra-karna, Padma-kânta, Chitra-skambha, Pâlikâ-stambha, and Kumbha-stambha.[11] References to Brahma-kânta, etc., are also found in the Epigraphical records.[12]

Of the 19 Purânas[13] consulted, the details are very clear only in the Matsya-purâna.[14] In this purâna, as well as in the Brihat-samhitâ,[15] the five orders are called Ruchaka, Vajra, Dvi-vajra, Pralînaka, and Vritta.

Of the 28 Agams,[16] the Kâmikâgama[17] and the Supra-bhedâgama[18] contain the essential details. The names of the five orders according to the latter Agama[18] are Srî-kara, Chandra-kânta, Saumukhya, Priya-darsána, and Shubhankarî. The last one is expressly stated to be the Indian Composite order being compound of Saumukhya and Priya-darsána, exactly like the Greco-Roman Composite order which is compound of Corinthian and Ionic.

Between the European and Indian columns there is, however, a point of difference. Of the Greco-Roman orders, the five names have been left unchanged, while in India the names of the five orders have varied in various treatises referred to above. It is true, all the same, that the criteria of divisions are essentially the same in the Mânasâra, the Agamas, the Purânas, and the Brihat-samhitâ.

We have also seen above that the Mânasâra contains two sets of names of the five order, one set referring like the Agamas, the Purânas, and the Brihat-samhitâ, to the general shapes of the columns or more precisely the shafts, while the other refers mostly to the capitals. The works other than the Vâstu-shâstras as represented by the Mânasâra have not kept this distinction clear, obviously because the treatment of architectural subjects in non-architectural treatises must necessarily be superficial. What we can reasonably infer from this fact, as regards the mutual relation of these treatises, will be further elucidated by the consideration of the component parts of the column.

The question of the variation of the five names of orders can perhaps be explained away. The names of the Greco-Roman orders according to Vitruvius and Gwilt[19] are geographical. Doric is derived from the species of columns first found in the cities of Doria. That species of which the Ionians or the inhabitants of Ion were the inventors, has received the appellation of Ionic. Callmachus constructed columns after the model of the tomb in the country about Corinth; hence this species is called

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[9]Ibid. p. 50.

[10]XV. 20-23, 31, 40, 73, 204.

[11]Koshtha-stambha and Kudya-stambha are two names used in the latter division to imply the pilaster and not independent column proper.

[12]For instance, Ep. Ind. V. 151; XII. 212, 216. Corpus Inscrip. Ind. III. 252, 253.

[13](1) Agni, (2) Garuda, (3) Matsya, (4) Bhavishya, (5) Vishnu, (6) Padma, (7) Bhagavata, (8) Brahma, (9) Siva, (10) Narada, (11) Markandeya, (12) Varaha, (13) Skanda or Kumara, (14) Vamana, (15) Vayu, (16) Linga, (17) Kurma, (18) Brahmanda, and (19) Brahma-vaivarta.

[14]Chap. 255, 1-6.

[15]Chap. LIII. 27-30; also J. R. A. S. (New Series) Vol. VI. 285, Notes 1, 2.

[16](1) Kamikagama, (2) Suprabhedagma, (3) Yogijagama, (4) Chintyagama, (5) Karanagama, (6) Ajitagama, (7) Diptagama, (8) Sukshmagama, (9) Sahasragama, (10) Anisumanagama, (11) Vijayagama, (12) Nisvasagama, (13) Svanibhuvagama, (14) Asitagama, (15) Viragama, (16) Rauravagama, (17) Makutagama, (18) Bimatagama, (19) Chandra-Jnanagama, (20) Bimbagama, (21) Prod-gitagama, (22) Lalitagama, (23) Siddhagama, also called Vaikhanasagama, (24) Santanagama, (25) Sarvoktagama, (26) Parameswaragama, (27) Kiranagama, (28) Vatukagama.

[17]Patala XXXV. 24-26, 161. LV. 203, etc.

[18]Patala XXXI. 66-67.

[19]Vitruvius Book IV. 1, Encyclopædia of Architecture, Article 178.

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Corinthian. The Tuscan order has reference to the country of Tuscany, formerly called Eutruria, in Italy. Composite as stated above is compound of Ionic and Corinthian.

In India, on the other hand, the names of the orders were based on the shapes of columns. And as the Indians are comparatively spiritualistic and sentimental, rather than historians, in temperament and imagination, they chose mythological and poetical names according to the spirit of the times when these various works were composed. Thus in the Mânasâra we see the orders bear the names of mythological deities, Brahmâ, Vishnu, Rudra, Shiva, and Skanda; as well as the poetical names like Chitra-karna (variegated ears), Chitra-skambha (variegated shaft), Padma-kânta (lotus shaped), Kumbha-stambha (jug shaped), and Pâlika-stambha (Palika shaped). In the Agama, the names are more poetical—Srîkarnâ (beautifying), Chandra-kânta (graceful like the moon), Saumukhya (of most charming face), Priya-darshana (of pleasant sight), Shubhankkari (doing good). In the Purânas and the Brihat-samhitâ the names combine beauty and utility ;—Ruchaka (pleasing), Vritta (round and dignified), Vajra (beautiful and solid like the club), Dvi-vajra (doubly so), and Pralinaka.

These names have not yet been associated with particular kinds of existing columns. The reason is not far to seek. The names have undergone further changes in the vernaculars in which the modern masons talk. And until the results of philological studies of so many vernaculars are available, the actual identification of the columns bearing these names must remain in the dark. With regard to the names and functions of the component parts of the column, the variation is a little less marked. But these subservient parts, called mouldings and common to all orders. vary in numbers. Thus in the Mânasâra,[20] which of almost all the treatises deals separately and exhaustively with the pedestal, the base, and the entablature, mention is made in connection with the pillar of Five mouldings. apparently of the shaft. They are called bodhikâ, mushti-bandha, phalakâ, tâtikâ, and ghata. The Suprabhedâgama[21] describes two sets of seven mouldings, one set referring to the column of the main building and the other to that of the pavilion. They are called respectively danga, mandi, kantha, kumbha, phalakâ, vîra-kantha and polikâ; and bodhikâ, uttara, vâjana, murdhikâ, tulâ, jayanti, and tala. These increasing number of mouldings has reached the significant number of eight in the Matsya-purâna,[22] the Brihat-samhitâ [23] and the Kirana-tantra,[24] and bears the very same eight names, vâhana, ghata, padma, uttaroshtha, bâhulya, bahara, tulâ, and upatulâ.

Whether accidental or otherwise, the component mouldings of the Greco-Roman orders are also eight in number,[25] and like the five orders themselves their names have been invariable ever since their introduction, though most of them have been given more than one name. They are called (1) the ovalo, echinus, or quarter round ; (2) the talon, ogée, or reversed cyma; (3) the cyma, cyma recta, or cymatium ; (4) the torus ; (5) the scotia or trochilos ; (6) the cavetto, mouth, or hollow ; (7) the astragal ; and (8) the fillet, listel, or annulet.

The names of these mouldings like those of the orders themselves have undergone great changes in the vernaculars of the Indian masons. And as has already been pointed out, until the results of philological study of these vernaculars are available, these names of mouldings can hardly satisfactorily be associated with the mouldings of the existing columns. But some of the eight mouldings of the Indian order can be identified, with a reasonable certainty, with the corresponding mouldings of the Greco-Roman order.

Padma implies lotus (petal) and cyma also suggest the same thing. Uttaroshtha, literally the lower lip, and the cavetto,

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[20] XLVII. 16—18.

[21] Patala XXXI. 56—60 ; 107—108.

[22] Chap. LIII. 255, 1—6 f.

[23] Chap. LIII. 29—30.

[24] J. R. A. S. (N. S.), VI. 285. Notes 1, 2.

[25] Gwilt, Encyclopædia of Architecture, Art. 2,532, figures 867—874.
Glossary of Arch. terms. Plate XXXIV.

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mouth, or hollow are apparently the same. Hâra meaning chain seems to imply the same object as the torus, bead or astragal. Ghata means a pot ; it may correspond to the ogée talon, or reserved cyma. Vâhana is that which supports any thing and abacus also serves the same purpose ; so they may correspond to each other. Tulâ and upa-tulâ, otherwise called vâjana and uttara, seem to correspond to the fillet, listel, or annulet.

I am, however, not concerned here with the actual identification of the orders or of the mouldings. The main point at issue is the number of the orders and of the mouldings. We have seen that the number of orders in the Mânasâra, the Agamas, the Purânas, and the Brihat-samhitâ as well as in Vitruvius is five. The number of mouldings vary in the Indian treatises, the Mânasâra, referring to five, the Supra-bhedâgama to seven, and the Matsya-purâna, the Brihat-samhitâ, and the Kirana-tantra, each referring, exactly like Vitruvius, to eight mouldings. But if the mouldings[26] described separately in connection with the pedestal, base, and entablature be taken into consideration, the Mânasâra surpasses all the Indian and the European treatises on the subject. In the Mânasâra as many as forty-seven (uncompound) mouldings are discovered—(1) abja, ambuja, padma, or saroruha; (2) antara, antarita, antarâl, or antarikâ, (3) anghri, (4) amsu, (5) argala, (6) adhara, (7) âlinga, (8) âsana, (9) bhadra, (10) bodhikâ, (11) dala, (12) dhara, (kumbha), (13) gala, grivâ kantha, or kandhara, (14) ghata, (15) gopâna, (16) hâra, (17) janman, (18) kapota, (19) kampa, or kampana, (20) karna, (21) kumbha, (22) kumuda, (23) kendra, (24) kshepana, (25) mushti-banda, (26) mûla, (27 mrinâla or mrinâlikâ, (28) nâtaka, (29) nâsi, (30) nimna, (31) patta or pattikâ, (32) prati or pratika, (33) prati-vakra, (34) prati-vajana, (35) prati-bandha, (36) pratima, (37) pâduka, (38) prastara, (39) phalakâ, (40) ratna, (41) tâtikâ, (42) tunga, (43) uttara, (44) upana, (45) vapra or vapraka, (46) valabha or valabhi, and (47) vâjana.[27]

There is a large number of compound mouldings, also, such as kampa-karna, kampa-padma, padma-kampa, ratna-kampa, ratna-patta. vara-patta, ratna-vapra, etc.

Between Vitruvius and the Mânasâra, similarities in other matters are more striking than in the present instance of the orders and the mouldings.

If the students of Indian Art and Architecture kindly point out or even suggest the way to the connecting link between the two authorities, something more precisely and definitely can be declared regarding our Indian standard work on architecture and cognate arts, and the architectural portions of the purânas and the Agamas.

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[26]Dictionary of architectural terms by the writer under Adhishthâna Upa-pîtha, Prastara.

[27]Many of the mouldings have got a large number of synonyms, e.g.—

(i) Kapata, Prastara, mancha, prachchhâdana, gopâna, vitâna valabhi and matta-vârana.

(ii) Prati, prastara, prati-vâjana, anvanta, avasâna, vidhâna, and vidhânaka.

(iii) Prati-rûpa, dalâkâra, vîjana, vâjana, vetra, kshepana, uttara, patta, pattika, kampa, trika, manda and antarita.

(iv) Tulâ-danda, jayanti, and phalakâ.

(v) Kapota, vakra-hasta, lûpa, gopanaka, and chandra.

(vi) Sangraha, mushti-bandha, maddala, uddhrita-hasta, valabhi, and dhârana.

(vii) Nâtaka, anta, mrinâlika, chitrânga, and kulikânghrika.

(viii) Uttara, vâjana, âdhâra, âdheva, sayana, uddhrita, murdhaka, maha-tautiv, and sva-vamsaka.

VI.—A VISIT TO A SAINT :—"CHHARI SHAHMADAR."

IN the colour plate opposite we are enabled to reproduce by the courtesy of the owner, Mr. Sitaram, a very interesting document for the study of late Mughal Painting. It is usually assumed that with the overthrow of the Mughal Court—the school of painting with which it was associated came to

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an end. The examples of Post-Mughal paintings that have come to light recently, call for a modification of this view. The school was decentralised rather than entirely uprooted. It sought shelter in provincial towns and in the petty little principalities that pushed their heads upon the downfall of the Mughal Empire. There is no doubt that the school lost all its solidarity and much of its vitality but the continuity of the tradition was not entirely lost. It is usual to describe the painting after the accession of Aurangzib as decadent. No doubt the works of the Court painters which were entirely supported by Royal patronage took a downward path as soon as its main-stay was removed. But here and there quite interesting works continued to be produced which were not entirely unworthy of their brilliant predecessors. On the other hand a new change is observed mainly in the artist's choice of his subject. From Court pageant and hunting scenes the miniatures change to popular subjects and the life of the common-folk. One of the most characteristic subjects in late Mughal painting are those depicting night scenes where guests are seated round a fire or the scenes of deer-hunting by night or the burning of decorative fire-works on a *dewali* night. Of this class of subject, the picture reproduced in our colour plate is certainly an unique example. It represents a visit to a Saint at night. The Saint with a long dignified beard is seated under the shades of a tree from the trunks of which a red canopy is hung at some inclination to the ground. Quite a number of ladies have brought numerous presents. A drummer seated on a mat hard by is announcing that the hour has come for the *faqir* to receive visitors, who it is needless to point out are composed entirely of ladies. The composition include a lady saint with long hairs and an ash-smeared urchin in the foreground, who with his fly-whisk of peacock feathers introduces the only note of levity in the picture. The scene is lit up by earthen *chirags* placed immediately before the Saint. The treatment of the night effect is quite conventional though characteristic of Mughal paintings. The figures are all lit up in brilliant colours and all the darkness is allowed to gather in the background, cutting out the figures in somewhat harsh contrast. The foreground is treated rather delicately in a dull red tone indicating the reflected light from the lamps. The effect of the original picture is greatly enhanced by a large decorated margin which gives it a very good setting but which we have been unable to reproduce here. But apart from its æsthetic quality as a fine specimen of night effect in Indian pictures, it is of singular interest for the history of Mughal painting, as it adds another name to the long list of Mughal artists that have left records of their signatures on their paintings. The picture bears the name of the artist, which is Mîr Kalan. The name does not occur in any of the Indian or English collections of Indian miniatures. Mr. Schulz in his monograph gives reference to the name occurring in some pictures in the St. Petersburg collection (Die Persisch-islamische Miniature-malerei, Band I p. 196, 204) and it may be instructive to compare our specimen with that in the Russian collection. The size of the original excluding the margin is $9\frac{1}{4}''$ by $5\frac{1}{2}''$. Mr. Schulz places Mîr Kalan in the middle of the 18th century.

The title of the picture "Chhar-i Shamadar" (Lit., the bamboo banner of the Saint) inscribed on the border, probably, by the artist himself, gives us a hint for the subject-matter for which we owe our information to Mr. M. Kazim Shirazi.

According to the treaties called "Mirat-i-Madari," Badi-ud-Din Shah Madar, commonly called "Shahmadar," was a converted Jew, born at Aleppo. Dam-i-Madar (or vulgarly "Dhum-madar") is still a popular ceremony with the agricultural and lower classes in India. It originally consisted of holding a bamboo banner ("chhari") in hand and jumping into fire, and treading it out, with the exclamation of "Dam-i-Madar," "Dam-i-Madar"! that is, "By the breath of Madar, by the breath of Madar." It is devoutly believed that not a hair of these devotees gets singed, and that those who practise the ceremony are secure against the venom of snakes and scorpions. Shah Madar came to India in the reign of Sultan Ibrahim

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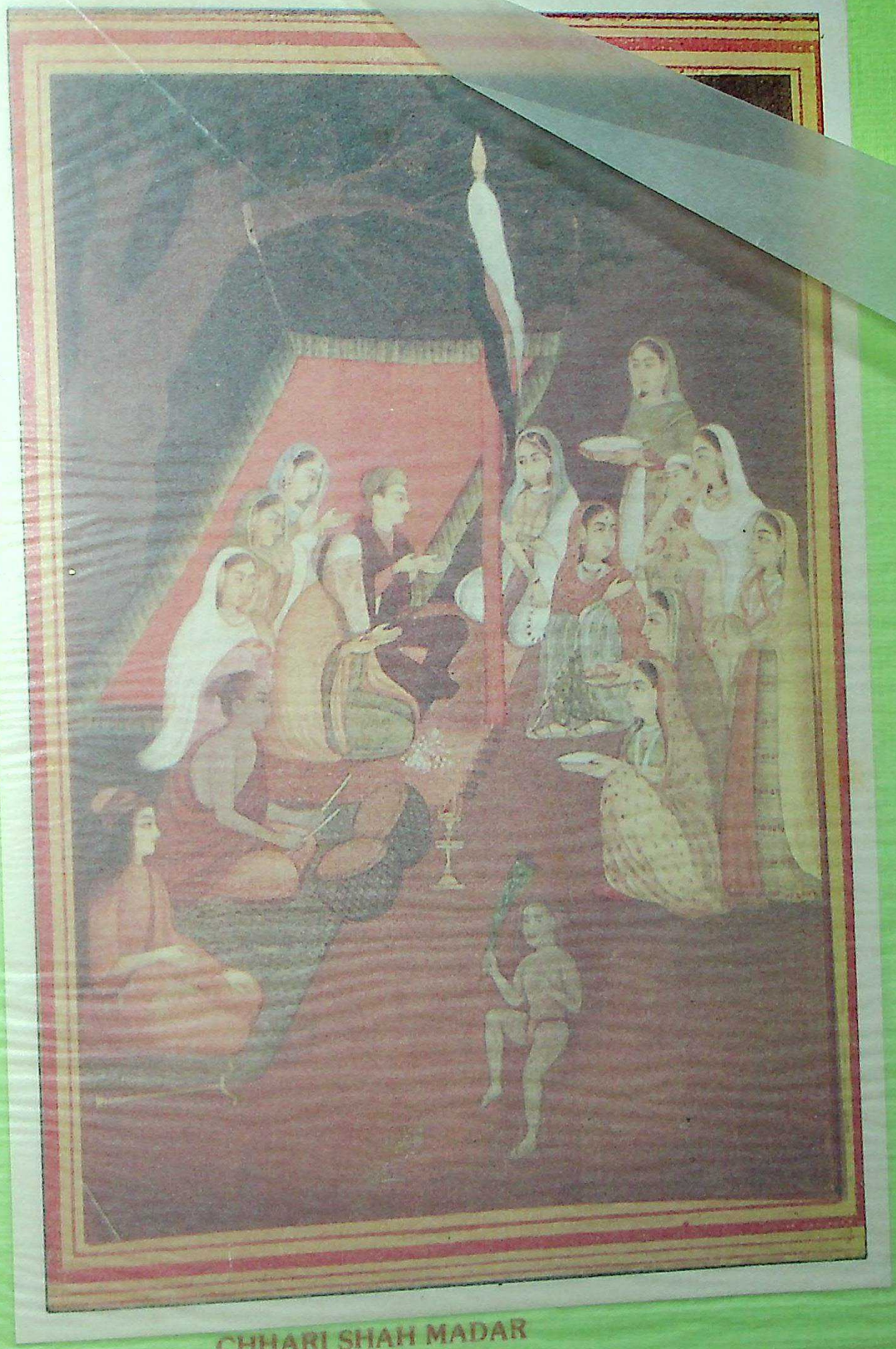

CHHARI SHAH MADAR

By Mir Kalam Khan

By the courtesy of the owner Mr. Sita Ram

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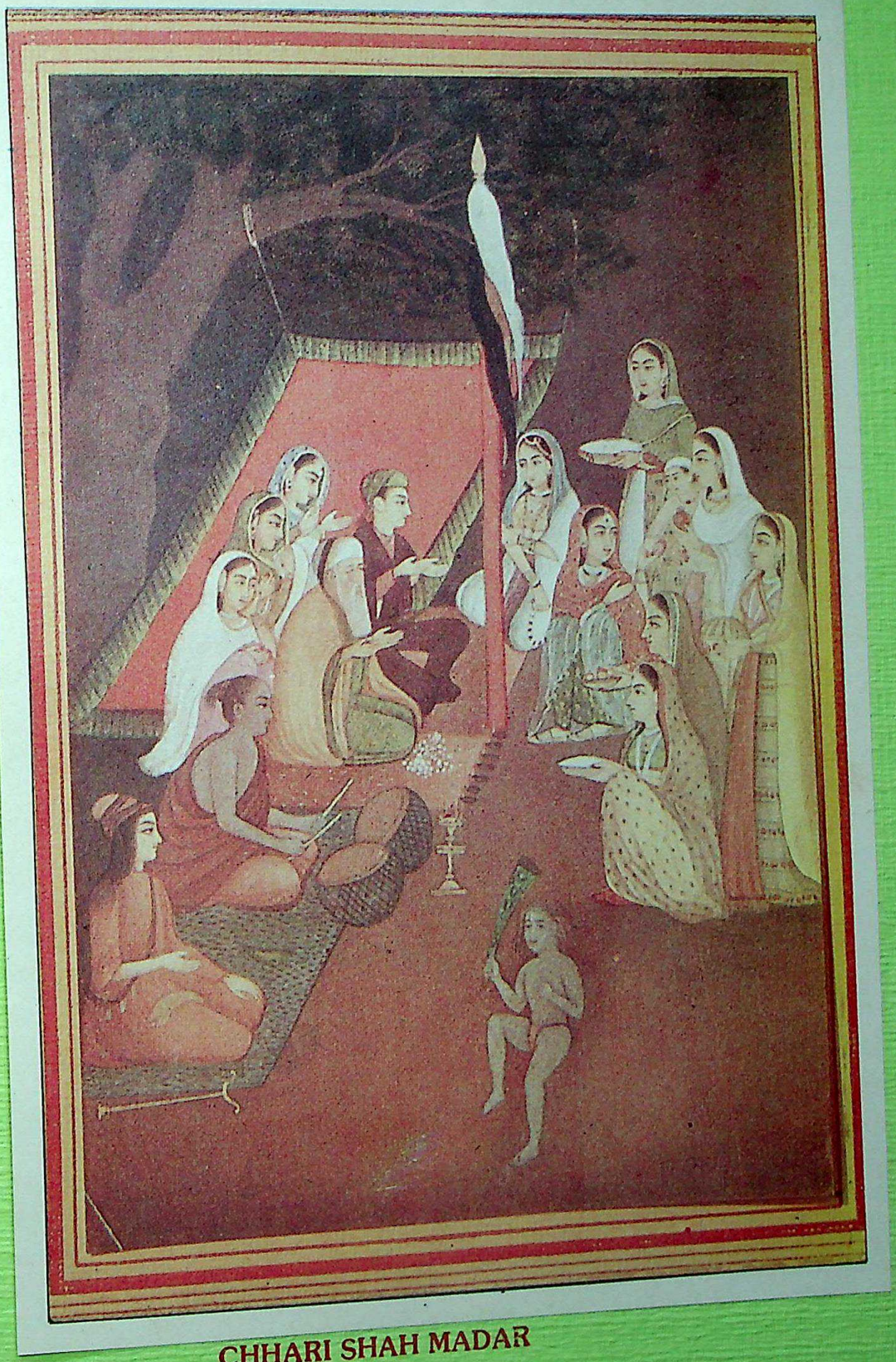

CHHARI SHAH MADAR

By Mir Kalam Khan

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Sharki. He died in 1433 A.D. at Makunpur, near Cawnpur and a handsome tomb was raised over his grave by Sultan Ibrahim. He is believed to be still alive, and hence is frequently styled "Zinda Shah Madar." The prophet Mohammad gave him the power of *Habs-i-dam* or retention of breath. There is a class of *fakirs* called Madaria, after his name, who are much addicted to the use of intoxicating drugs. The first tenet of their faith is that the world owes its existence to the trinity—God, the Phophet, and Madar. And this world would not have existed but for the three Holy cities —Mecca, Medina and Makunpur. At the latter city an annual festival *mela* is still held in honour of the Saint.

VII.—NOTES ON RAGINIS.

By KANNOOMAL.

WHILE looking for a book in a State library, I came across an old Sanskrit manuscript on music, entitled the 'Sangît-mâlâ.' On examining it, I found that neither the name of the author nor the time of composition was given; the copy was, however, dated the Kuar, Samvat year 1835 which roughly corresponds to September 1778. This was simply the date of the copy taken of the original, not the date of the composition of the work, which must be very old. By the kind permission of the librarian concerned, I was able to have a copy of the manuscript taken. In view of the importance of the subject, I translated the work into English and wrote notes on the texts, illustrating their hidden meaning. I have taken the liberty of calling these notes, rhetorical interpretations of the texts. The translation has been lying with me for sometime, and now I avail myself of the opportunity of making it public for the benefit of the lovers of Hindu music.

I have all along been of opinion that there is an intimate connection between Hindu erotics and Hindu music; and that the personifications of the Râgas and Râginîs given by the ancient writers on music form the most interesting connecting link between the two.

I have made an attempt in my notes to reduce the personified Râgas and Râginîs to the characters of the Nâyaks and Nâyaikâs—heroes and heroines—of the Sâhitya Shâstra, and thus to find out the predominating sentiments ruling them, which would give a clue to the subject-matter of the songs to be sung in each of them. As I have already given elaborate descriptions of Nâyaks and Nâyaikâs in my article on Hindu erotics in the October number of "Rupam," I do not deem it necessary to dwell again upon the subject. I, therefore, refer the reader to that article for all information in this connection. An appendix given at the end of this number (p. 114) will show the broad conclusions arrived at, in the manuscript and my notes thereon. Appropriate illustrations have also been given to make the subject interesting and highly enjoyable.

The translation of the Sanskrit texts of the Sangît-mâlâ together with my notes is given below:—

SANGIT-MALA.

1. After paying my reverence to the lotus-feet of the Mahâdev and salutations to the feet of the daughter of the Himalayas (Pârvati) and repeatedly meditating on the name of Ganesh who is remover of all difficulties, I commence this discourse on the forms and characteristics of the six Râgas such as the Bhairav, and others, and their appropriate times of singing for the delectation of the hearts of the learned and those versed in the science of music.

2 & 3. The six Râgas are (1) Bhairav, (2) Mâlkosh, (3) Hindol, (4) Dîpaka, (5) Srîraga and (6) Meghmalâr. Each of these Râgas has five Râginîs.

4. Bhairavi, Bairati, Madhumâdhavî, Saindhavî and Bengali are the five Râginîs of the Bhairav Râga.

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5. The five Râginîs of the Mâlkosh Râga are Todi, Gaudi, Gunkalika, Khambhâti and Kakumbhikâ.

6. The five Râginîs belonging to the Hindol Râga are Râmkali, Desâkhi, Lalitâ, Vilâwala and Patmanjir.

7. The Dîpaka Râga has Desi, Kumodani Nata, Kedârâ and Kânhârâ for its five Râginîs.

8. The five Râginîs of the Srîrâga are Mâlsri, Maru, Dhânasri, Vasant and Asâvari.

9. Tanka, Malâr, Gurjarikâ, Bhûpâli and Vibhâsa are the five Râginîs of the Meghmalâr Râga.

RAGAS AND RAGINIS.

1. BHAIRAV RAGA.

10 & 11. The Bhairav Râga represents an image of the Mahâdev from whose throat he has sprung with the characteristics of having three eyes, the Ganges in the tuft of his hair, the moon in his crown, a serpent in his hand and a garland of skulls round his neck. He is dressed in white and informed with musical notes ranging up to Dhaivat. This Râga which is calculated to drive away fever is sung in Autumn at the commencement of the day.

RHETORICAL INTERPRETATION.

The hero (Nâyak) is Dhirodâtta—one who is high-souled, forgiving, unegoistic, sober, modest, even-tempered and firm-resolved. His consort (Nâyaikâ) is Swayâ—one who is modest, polite and devoted to her lord, and always busy in household duties. The central feeling in the Râga is the harmonious and peaceful sentiment and indicative of spiritual matters.

BHAIRAVI RAGINI 1.

12 & 13. She is represented to be a fair-complexioned large-eyed female dressed in a white sârî and red corset and a garland of champa flowers thrown round her neck. She is shown seated on a crystal-made stool worshipping the crowned head of the Mahâdeva and singing with time well kept. This Râginî is sung in the Sârad (Autumn) season in the morning and her central note is Madhyama.

RHETORICAL INTERPRETATION.

The Nâyaikâ (heroine) is a blooming young woman full of love, well-versed in the arts of pleasures, moderate in speech and modesty but one whose husband is gone to a distant country on business *i.e.*, Prosit Bhartakâ. The Nâyak (hero) is Anukul—one who is devoted to only one woman. The prevailing sentiment is a feeling of peace and harmony *i.e.*, shânt ras.

BAIRATI RAGINI 2.

14 & 15. This Râginî is represented to be a white-complexioned and uncomparably beautiful woman with her hair hanging down. She is shown to be in the company of her loving consort who is very favourably disposed towards her and whose contact is so eagerly coveted by her. The central note of this Râginî is Kharaj, though all other notes enter into her composition. This Râginî is sung in the last proportion of the day in Autumn.

RHETORICAL INTERPRETATION.

The Nâyaikâ (heroine) is a free and public woman full of blooming youth and sensual passions and skilful in the arts of pleasures and fond of going out without modesty. She keeps her lover under her thumb by her arts and indulges in various artificial affectations. Her lover is favourably disposed towards her. The prevailing sentiment in the Râginî is Sambhog Sringâr *i.e.*, the erotic sentiment inducing the mutual enjoyment of a loving couple by mutually seeing, touching, etc.

MADHUMADHAVI RAGINI 3.

16 & 17. She is described as a slender-waisted, delicate and golden-complexioned young woman whose lips and eyes triumph over those of the Khanjan[1] bird and whose sweet voice outdoes the warble of the cuckoo (koel). She is as beautiful as the wife of Cupid. She is dressed in yellow garments and her hand is cast round the neck of her lover like a creeper and she is smiling and kissing her lover. The central note of this Râginî is Madhyamaswar and is sung in Autumn in the first part of the day.

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[1] A species of wagtail.

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RHETORICAL INTERPRETATION.

The Nâyaikâ (heroine) is a modest, polite and faithful woman busy in household duties. She is full of the bloom of youth and passion and skilful in the arts of pleasures. Her lover is a Dhirodâtta already described. The prevailing sentiment is Sambhog Sringâr (already described).

SAINDHAVI RAGINI 4.

18 & 19. She is a very beautiful woman dressed in red garments with eyes aflame with rage and holding a trident in the hand and mana[2] flowers in the ears. She is very eager for the return of her lover and is worshipping Mahâdeva in a sitting posture. The dominant note of the Râginî is Kharaj and is sung in Autumn in the last part of the day.

RHETORICAL INTERPRETATION.

The Nâyaikâ (heroine) is a young blooming woman faithful to her husband whom she scolds and thrashes on discovering on his person marks of his having misbehaved with another woman. Her lover is a Dhrista Nayak who is unashamed of his wrong act which he never acknowledges even when it is discovered. He is fearless and unsubdued, even when scolded and thrashed. The prevailing sentiment in the Râginî is Vipralambha Sringâr which is an intense erotic sentiment remaining unsatisfied owing to the inaccessibility of the lover.

BENGALI RAGINI 5.

20 & 21. She is shown dressed in fine garments dyed in the solution of saffron-leaves. She has a painting of musk on the forehead, wears a Baini (head ornament) on her well plaited hair and holds ashes in one hand and a fine trident in the other. The dominant note in this Râginî is Kharaj and is sung in Autumn in the fourth part of the day.

22. Bengali is the fifth Râginî of the Bhairav Râga which has been here described with his Râginîs.

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[2]A red-coloured flower.

RHETORICAL INTERPRETATION.

The Nâyaikâ (heroine) is a young beautiful woman whose husband is in a distant country, in search of whom she goes out of her own choice. Her lover or husband is a Dhîrodhata who is rash, fickle, designing egoistic, arrogant and prone to self-praise. The prevailing feeling is an erotic sentiment remaining unsatisfied owing to the inaccessibility of the lover.

II RAG MALKOSH.

23 & 24. He is a young man with camphor-like white person dressed in blue garments and having a fine necklace of pearls on his neck and holding a stick decked with flowers in the hand. He is much interested in sporting with a number of young women. The central note in this Râga is Kharaj and he is sung in Sisar season (latter cold season) in the fourth part of the night by all versed in musical science. The birth-place of this Râga is the throat of the Mahâdeva.

RHETORICAL INTERPRETATION.

The Nâyak (hero) is Dakshan—one who has equal love for many women. His Nâyaikâs (wives) are modest, polite and devoted to him and always disposed to do household duties. The prevailing sentiment is love manifested by perceptions such as seeing, touching, etc.

TODI RAGINI 1.

25 & 26. This Râginî is represented to be a delicate young maid dressed in a white sârî and a blue corset and possessed of remarkable cleverness and nectar-like sweetness of speech. She is shown as delighting in offering her reverence to Sri Krishna. The predominant note of this Râginî is Kharaj and is sung in severe cold season at noon.

RHETORICAL INTERPRETATION.

The Nâyaikâ (heroine) is a young unmarried girl full of passion. Her lover is Dhîrprasânt—one full of ordinary qualities assigned to a Nâyak and of a high birth. The prevailing sentiment is love panting for the presence of the lover.

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GAURI RAGINI 2.

27 & 28. She is possessed of beauty that charms the eye and captivates the heart, and in the creation of whom the Creator seems to have used his best art. She is dressed in a white sârî and her body shines like a blue lotus. Her face outvies the moon, her voice surpasses the sweet warble of a cuckoo (koel) and her ear adorned with a newly born mango-leaf looks beautiful.

Her central note is Kharaj and the time of singing is the fourth part of the day in severe cold weather.

RHETORICAL INTERPRETATION.

The Nâyaikâ is a young passionate female whose husband has gone out to a distant country on business. Her consort is a tender-hearted young man undisturbed by anxiety and perpetually fond of dancing, singing, etc. The prevailing sentiment is Vipralambha Sringâr—love remaining unsatisfied owing to the absence of the lover.

GUNKALIKA RAGINI 3.

29 & 30. This Râginî is described to be a woman in dejected spirits. She is dressed in dirty clothes and her eyes are incessantly shedding tears which wash her breasts. She is sitting under a Kadamba[1] tree with loose and scattered hair, heaving deep sighs and her body and heart are both afflicted by the anguishes of separation from her lover. The dominant note of this Râginî is Nishâda and is sung in morning in Sisar or severely cold season.

RHETORICAL INTERPRETATION.

The Nâyaikâ (heroine) is a girl of growing youth and passion, fearful of worldly enjoyments and easily reconcilable in a love quarrel; she is afflicted with pain owing to separation from her lover who is desirous of returning to her but business prevents him from doing so.

Her lover is Dhîrodhat. The prevailing sentiment is Vipralambha Sringâr, *i.e.*, love remaining unsatisfied owing to the inaccessibility of the lover.

[1]A kind of tree said to put forth buds at the roaring of thunder-clouds

KHAMBHAVATI RAGINI 4.

31 & 32. She is described to be *ne plus ultra* of beauty and good qualities—an abode of joy, a storehouse of arts, a field of pleasures and a stage for the sports of Cupid. She is dressed in a fine garment of saffron colour, with a corset of green cloth over her breasts and a necklace of pearls hanging on the breasts and ornaments set with brilliant gems shining on the head. She has a nectar-like sweet voice and she is shown busy in dancing, singing and playing on music.

Her dominant note is Dhaivat and is sung in the third part of the night. Such is the description of Khambhâvatî given by those who are well versed in singing and music.

RHETORICAL INTERPRETATION.

The Nâyaikâ is a young passionate public woman skilful in all the arts of entertainment who is making preparations for the reception of her lover. Her lover is Dhîrlalita *i.e.*, one who is tender-hearted and has no anxiety and is constantly found at dancing, singing and doing similar things. The prevailing sentiment is love burning for the arrival of the lover.

KAKUMBHIKA RAGINI 5.

33 & 34. She is represented to be a female of extremely delicate and fragile limbs which appear exhausted by a recent indulgence. Her hair is loose, her corset off, her garland broken and she appears languid and exhausted by efforts in indulgence. The corners of her eyes being constantly closed betrays her nocturnal vigil. As far as singing and the art of gestulation go, she occupies the first position.

She is formed of the Dhaivatswar and is sung in the fourth part of the night in the Sisar or severely cold season.

RHETORICAL INTERPRETATION.

The Nâyaikâ is an extremely young public woman skilful in all the arts of pleasure. Her lover is a tender-hearted young man free from anxieties and constantly employed in singing, dancing and similar arts.

The prevailing sentiment is Sambhog Sringâr *i.e.*, the erotic sentiment called into

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play by perceptions such as seeing, touching, etc.

III HINDOL RAG.

35 & 36. This Râg whose body shines as it were, with the lustre of gold and who is born of the body of the lotus-born Brahmâ and is much given to sensual pleasures, is represented to be dressed in red garments and seated in a beautiful swing (Hindola) made of glittering gold covered with a variety of flowers and lotuses and surrounded by women singing songs that delight the ear.

This Râg is sung in Spring in the first part of the day.

RHETORICAL INTERPRETATION.

The Nâyak (hero) is Sath—one outwardly loving many women without being true to any. His women are young, sensual and unchaste. The prevailing sentiment is the erotic sentiment that has been brought into play by seeing or hearing about each other but where the lover and the beloved have not met each other.

RAMKALI RAGNI.

37 & 38. This Râginî excels all in the lustre of her body which apears, as it were, made of gold. She is dressed in purple garments, is well bedecked with ornaments, has a sectarial mark painted with musk on the forehead and is full of smiles, amorous gestures and lascivious airs. She is shown sitting eager to see her lover. This Râgnî is sung in Kharaj swar in the fourth part of the night in Spring, but can also be sung with delight throughout the day.

RHETORICAL INTERPRETATION.

The Nâyaikâ (heroine) is a young woman who moves about on a dark night in search of her lover. Her lover is Dhirodhâtta that has been described in the preceding pages. The prevailing sentiment in this Râginî is Vipralambha Sringâr which has also been noticed before.

DESAKHI RAGINI 2.

39 & 40. This Râginî is a beautiful tall woman full of martial feelings and wearing an angry appearance. She despises all rivals in her pride and takes away her loving husband to a lonely place and sits there with him.

The predominating note of this Râginî is Gândhâr and is sung in the first part of the day in Spring.

RHETORICAL INTERPRETATION.

The Nâyaikâ (heroine) is a young passionate but bashful woman who moves about in search of her lover. The Nâyak (hero) is Dhîrodhata and the prevailing sentiment is Sambhog Sringâr which has already been described.

LALITA RAGINI 3.

41. She is dressed in red garments and bedecked with exceedingly fine and precious jewellery. Her face is white, her throat (lips) red with betel leaves and she wears a garland on the neck and spreads around her, as it were, the showers of the nectar of her youth. The dominant note is Dhaivat and is sung in the first part of the day in Spring. Thus have described her those who are well versed in singing and music.

RHETORICAL INTERPRETATION.

The Nâyaikâ (heroine) is a fully developed young woman who moves about in search of her lover. Her lover is Anukul—one who is favourably disposed towards her. The prevailing sentiment is Sambhog Sringâr which has already been described.

VILAVALA RAGINI 4.

42 & 43. Her body appears as it were, made of clouds instinct with water. She wears a red sari on her body which resembles a creeper and is well bedecked with all kinds of beautiful ornaments. She is shown sitting at the door of the courtyard of her house with attention fully directed towards the return of her lover.

This Râginî is sung in the Dhaivat note in the first part of the day in Spring.

RHETORICAL INTERPRETATION.

The Nâyaikâ (heroine) is a fully developed young woman who moves about in quest of her lover. The Nâyak (lover) is Dhîrodhata and the prevailing sentiment is Vipralambha Sringâr.

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PATMANJARI RAGINI 5.

44 & 45. This Râginî is described to be an extremely emaciated female withering away in separation from her lover to such a degree that her life is despaired of. She has on her neck a garland of withered flowers and she has abstained from food, drink, sleep and speech and is smarting under the pangs of separation. The dominant note of this Râginî is Pancham and is sung in the second part of the night in Spring.

RHETORICAL INTERPRETATION.

The Nâyaikâ (heroine) is a modest and polite woman devoted to her husband who has gone to a distant country on business. The Nâyak (hero) is Dhirodâtta and the prevailing sentiment is Vipralambha Sringâr—the erotic sentiment which at its height remains unsatisfied owing to the unavailability of the lover.

IV DIPAKA RAG.

46. This Râg has sprung from the eye of the sun and is seated on a mad elephant, radiating in the effulgence of his body, which puts pomegranate flowers to shame. He is exceedingly handsome and wears a necklace of matchless pearls and is surrounded by women. The Rag is sung in the Kharaj note in Summer at noon.

RHETORICAL INTERPRETATION.

The Nâyak (hero) is a crafty fellow showing love to many women without being true to anyone while his women are faithful, young, passionate and skilful in all the arts of pleasure. The prevailing sentiment is Sambhog Sringâr.

DESI RAGNI.

47. This favourite Râginî of Dîpaka-Rag is of an extremely beautiful appearance wearing green garments and fine ornaments. She is lasciviously disposed and is seated on a couch by the side of her sleeping lover in a restless mood.

The dominant note of this Râginî is Kharaj and is sung in Summer at noontime.

RHETORICAL INTERPRETATION.

The Nâyaikâ is a fully developed young woman intent upon having her lover. Her lover is Dhîrodhata. The prevailing sentiment is of mutual enjoyment with perceptional feelings.

KAMODNI RAGINI 2.

48 & 49. The Râginî is well dressed in a fine yellow-coloured sari and a white corset. Her underwear is of red cloth and she speaks sweet as a cuckoo (koel). She is looking about in all the ten directions for the arrival of her lover and sitting in the forest in a concentrated mood of mind.

This is sung in Dhaivatswar in Summer at noontime.

RHETORICAL INTERPRETATION.

The Nâyaikâ is a fully developed young woman full of passion. Her lover is Dhîrodhata. The prevailing sentiment is Vipralambha Sringâr.

NATA RAGINI 3.

50 & 51. She is dressed in a red sari and decked out with all kinds of ornaments. She is clever, charming and radiant like gold. She is very careful of her secrets, and by her charms, captivates the heart of her lover. She takes delight in acrobatic antics, and in the course of indulging in such a gambol, her hand is resting on the neck of a horse.

The Kharaj swar is her dominant note and her time of singing is the fourth part of the day in Summer.

RHETORICAL INTERPRETATION.

The Nâyaikâ is a young unmarried girl full of passion and so skilful in the arts of pleasures that her lover does not like to leave her even for a moment and is totally enamoured of her. Her Nâyak is Anukul, one who is most favourably disposed towards her. The prevailing sentiment is Sambhog Sringâr—the feeling of love in the course of mutual enjoyment attended with such perceptions as seeing, touching, etc.

KEDAR RAGINI 4.

52. This Râginî is shown to be guised like a female ascetic. A snake is cast athwart her body for a holy thread, the infant moon is worn on her head and the Ganges rests in the coil of her hair. This Râginî is sung in Nesâdhswar in Summer at noontime.

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RHETORICAL INTERPRETATION.

The Nâyaikâ is a faithful woman whose husband has gone to a distant country on business. The Nâyak is Dhîrprasânt—one endowed with the qualities of a Nâyak and belongs to a high caste. The prevailing sentiment is Vipralambha Pûrvrâga—the sentiment of love which has sprung up on seeing or hearing about a lover but remains unsatisfied owing to the latter's absence.

KANHARA RAGINI 5.

53 & 54. This Râginî has a white sandal mark on the forehead, a shining sword in the right hand and a fine elephant's tusk in the left. She wears a white sari on her body which radiates with the lustre of gold. Her attendants are the celestial musicians. This Râginî is sung in Nishadswar in Summer in the first part of the night.

Thus is she described by those who are well versed in musical science.

RHETORICAL INTERPRETATION.

The Nâyaikâ is a young passionate woman well skilled in the arts of pleasure but whose husband has gone to a distant country on business. Her lover is Dhrista—one who is unashamed of his wrong act even when discovered in doing so and who defends his wrong position by false arguments, assuming at the same time a defiant attitude. The prevailing sentiment is Vipralambha—the intense erotic sentiment remaining unsatisfied owing to the absence of the lover.

V SRIRAGA.

55 & 56. This Râga is dressed in red garments and wears a necklace of diamonds. He is beautiful like the Cupid and his voice is sweet. He holds a lotus in his hand and looks well dressed in every way. The dominant note of this Râg is Kharaj and the time of singing is the fourth part of the day in Hemant or early cold season.

RHETORICAL INTERPRETATION.

The Nâyâk is Dhîrprasânt already described. The Nâyaikâ is an unmarried young girl. The sentiment is Vipralambha Sringâr.

MALSRI RAGINI.

57 & 58. This Râginî has a very delicate body as bright as gold and is dressed in red garments and a gold tinted corset. She is in anguish owing to the separation from her lover. She is shown standing under a mangoe tree with her hand laid on the arm of a female companion and smiling.

The dominant note is Kharaj and the season and time of singing this Râginî are Hemant or early cold season and noontime.

RHETORICAL INTERPRETATION.

The Nâyaikâ is a young woman who feels herself slighted by her lover inasmuch as he has not come to her having appointed the time and place. Her lover is Dhîrodhata. The sentiment is Vipralambha Sringâr.

MARU RAGINI 2.

59, 60 & 61. Her god-like bright body is dressed in golden garments. She has a garland of many kinds of flowers on her neck.

Her neck and voice are beautiful. Her mind is agitated by the feeling born of intense love. She is of such a great beauty that all women covet her and desire to kiss her. She is shown seated in a chair at the appointed place.

This Râginî is sung in the Kharaj swar in early cold season in the fourth part of the day.

RHETORICAL INTERPRETATION.

The Nâyaikâ is an intensely young and passionate woman who has made preparations for the reception of the lover who is Dhirodâtta. The sentiments is Vipralambha Sringâr.

DHANASARI RAGINI 3.

62. She is emaciated and her red garments are wet with her tears as she is weeping. She is without her companions and is extremely afflicted by the pain of separation from her lover.

The time and season of singing this Râginî are noontime and Hemant or early cold season.

RHETORICAL INTERPRETATION.

The Nâyaikâ is a growing young woman fearful of worldly pleasures and easily reconcilable in a love quarrel. She is afflicted by the non-arrival of her lover who was desirous of returning but something detained

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him. The Nâyak is Dhîrodhata and the sentiment is Vipralambha Sringâr.

BASANT RAGINI 4.

63 & 64. She is of a lovely dark appearance as the sweet smell comes out of her lotus-like mouth and a swarm of black bees gather about her face and make a humming sound. She has the beauty and lustre of the person of Cupid and youth that captivates young men. Her breasts are hard and she holds buds of mangoe plants in her lotus-like hands.

This Râginî is sung in Kharaj swar in Spring in the second part of the day.

RHETORICAL INTERPRETATION.

The Nâyaikâ is a young passionate woman who is well skilled in all the arts of pleasure and who moves about in search of her lover. Her lover is Dhîrodhata. The sentiment is Vipralambha Sringâr.

ASAVARI RAGINI 5. (Illus. Fig. 1.)

65 & 66. Her bewitching appearance is that of a cloud and she is dressed in fine white garment. She is sitting under a kadam tree entertwined with snakes in a cool watery place.

This Râginî is sung in Dhaivatswar in Hemant or early cold season in the first half part of the day by experts in music.

RHETORICAL INTERPRETATION.

The Nâyaikâ is a bold public woman moving about in white clothes on a full-moon night in search of her lover. Her lover is Dhîrodhata and the sentiment is Vipralambha Sringâr—the intense feeling of love not fulfilled by the meeting of the lover.

VI MEGHMALAR RAGA.

67. This Râga has sprung from the sky. He is dressed in dark-coloured garments. He is white complexioned and wears a crown of coiled hair on the head. Being a soldier he holds a sword in the hand and is of such a handsome appearance that he subdues the hearts of all men. This Râga is sung by experts in music in beautiful tones in the fourth part of the night in rainy season.

RHETORICAL INTERPRETATION.

The Nâyak (hero) is Dhîrprâsant *i.e.*, one possessing all the qualities of a Nâyak and is of high birth. The Nâyaikâ is an unmarried girl not bound by conventional rules. The sentiment is Vipralambha Sringâr.

TANKA RAGINI.

68. In order to avoid the heat of the affliction of her heart, she is lying on a lotus-made couch burning with the pains of separation from her lover and heaving deep sighs. The dominant note of this Râginî is Kharaj and is sung at night in a rainy season.

RHETORICAL INTERPRETATION.

The Nâyaikâ is a modest, polite and faithful woman in her teens, who is expert in all the arts of pleasure and owing to the separation from her lover, is afflicted at heart. Her lover is Anukul or one favourably disposed towards her. The sentiment is Vipralambha Sringâr.

MALAR RAGINI 2. (Illus. Fig. 2.)

69 & 70. She is of extremely delicate white limbs and exuberant youth and looks surpassingly lovely and charming. She has a lovely neck and charming voice. and is struggling with the anguishes of separation with utmost fortitude. She is playing beautifully on a Vinâ (guitar) held in her hand, well remembering the good qualities of her lover but her face is covered with tears. This Râginî is sung in the Dhaivatswar in the last three parts of the night in rainy season.

RHETORICAL INTERPRETATION.

The Nâyaikâ is a young passionate woman endowed with the qualities of modesty, courtesy and extreme devotion to her husband who has gone to a distant country on business. Her lover (husband) is Anukul or one favourably disposed towards her. The sentiment is intensely erotic but held in check owing to the lover not being close by.

GURJARI RAGINI 3.

71 & 72. This Râginî wears a red sari and yellow corset and is exceedingly beautiful. Her waist is slender, her hair fine and

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Fig 1. Ragini Asavari

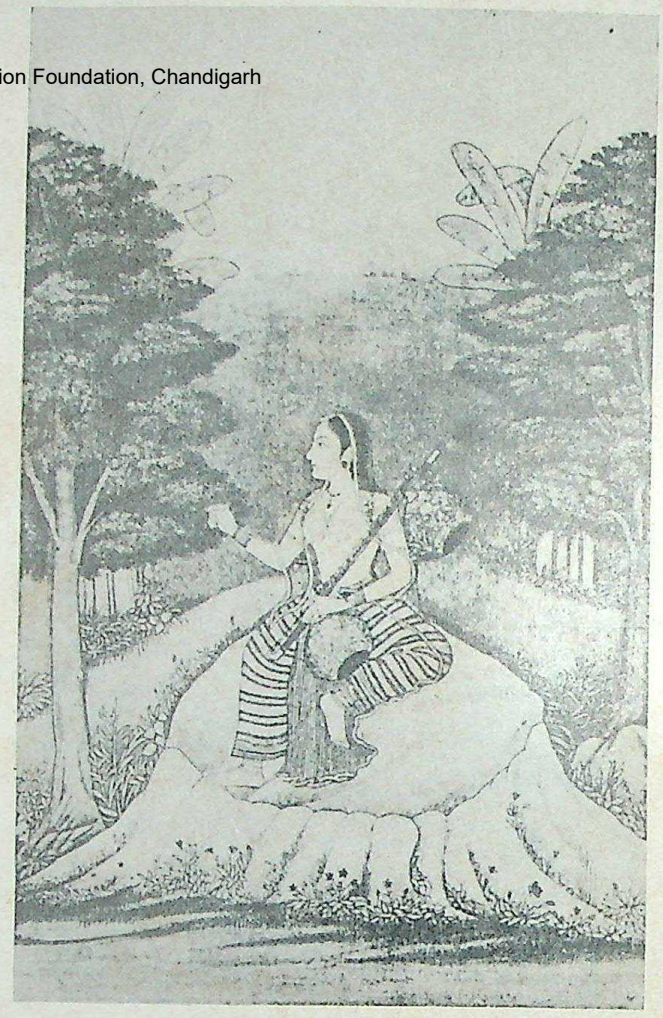
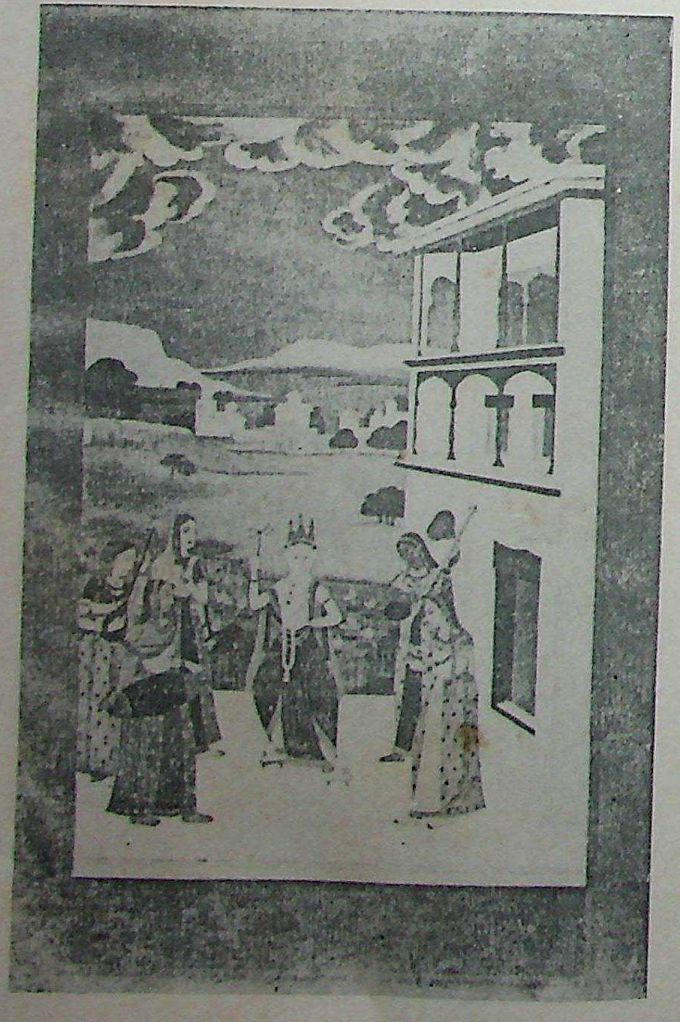
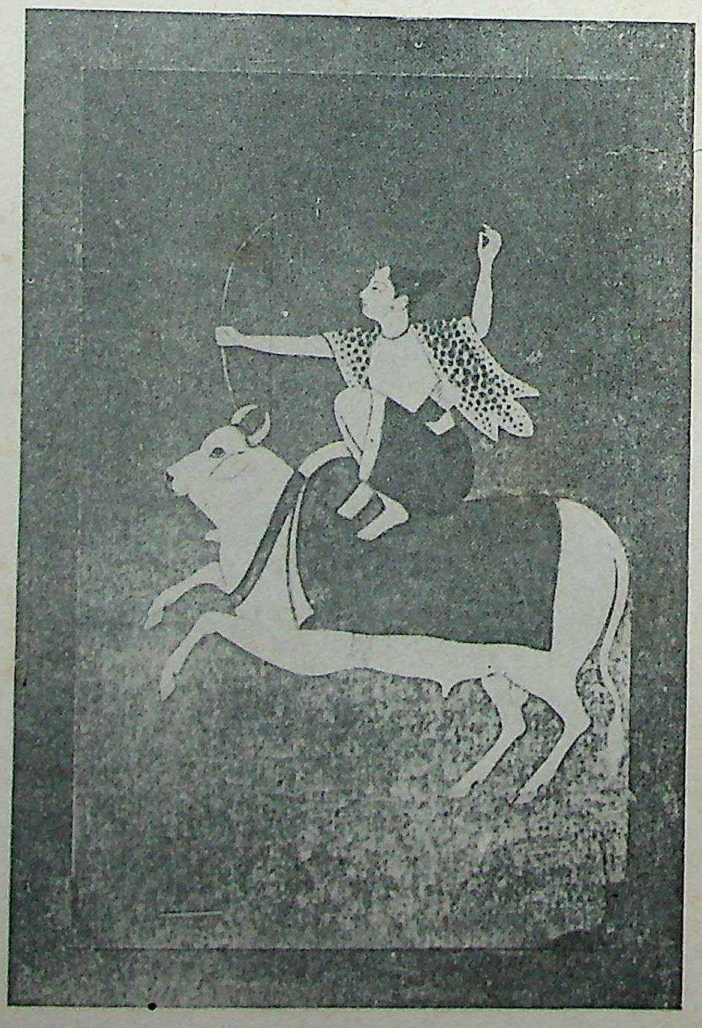


Fig 2. Ragini Mallar





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her voice imitates the warble of a cuckoo (koel). She is fond of abundance of drapery and is seated on a couch, well arranged with sweet-smelling flowers, in an angry mood, and engaged in singing. The dominant note of this Râginî is Rikhâbh and the season and time of singing it are the rainy season and the morning.

RHETORICAL INTERPRETATION.

The Nâyaikâ is a bold sensuous public woman, whose lover comes to her bearing marks of infidelity to her, giving rise to her jealousy. The lover is therefore Satha or one who takes delight in outwardly loving many women without being true to anyone. The sentiment is Vipralambha Sringâr where the love is intense but this feeling cannot be indulged in owing to the lover not being close by.

BHUPALI RAGINI 4.

73. Her beautiful person bright as gold is dressed in very fine white garments and adorned with precious ornaments. She has a beautiful sectarial mark of saffron (on her forehead) and is very eager to put a garland of flowers round the neck of her lover.

This Râginî is sung at night time in the rainy season.

RHETORICAL INTERPRETATION.

The Nâyaikâ (heroine) is Pragalbhâ *i.e.*, one who is intensely young, full of sensuous passions and skilful in all the arts of pleasure, and cunning enough to bring her lover under her control. She has made preparations for the reception of her lover and is herself dressed in white to meet him on a full-moon night. The lover is a faithless fellow who is apparently in love with many women. The sentiment is Vipralambha Sringâr.

VIBHAS RAGINI 5.

74 & 75. Her face is like the full moon adorned with a sectarial mark (chatrak), her body white and her breasts stiff adorned with necklaces of pearls and is thus very charming and lovely. She cannot bear separation from her lover even for a moment and is clever enough to vanquish him by means of her amorous gestures, sly eye-glances and passionate feelings. She is well disposed towards her lover, to whom she is devoted and with whom she eagerly desires to have enjoyment.

This Râginî is sung in the Kharaj swar in the fourth part of the night in the rainy season.

RHETORICAL INTERPRETATION.

The Nâyaikâ (heroine) is a fully developed young woman full of sensuous feelings, who has managed to bring her lover under her control. The Nâyak (hero) is Anukul being well disposed towards her. The sentiment is the mutual enjoyment of a loving couple with all perceptional appendages of love such as seeing, embracing, kissing, etc., etc.

VIII.—EXHIBITION OF INDIAN ARTS AND CRAFTS.

Interview with Mr. Cousins.

(Special Interview.—"The Chronicle.")

THE Exhibition of Indian Arts and Crafts, under the auspices of The 1921 Club, Art Section, Madras, was opened on the 1st of March in the Y. M. I. A. Buildings, Georges Town, by Lady Emily Lutyens, wife of Sir Edwin Lutyens, the well-known architect, and the sister of Lord Lytton. The chief interest in the Exhibition were the examples of the work of the Modern Bengal School of painting, though the Moghul and Mediæval paintings were also among the exhibits on view. The collection includes specimens of painting of nearly 30 Indian artists. Babu Asit Kumar Haldar, whose drawing shows a unique power that is full of very great promise for the future even more than what it has achieved already, had come here to assist Mr. James H. Cousins who was in charge of the exhibits in painting, the handicrafts section being in charge of Mrs. Adair. Mr. Cousins is an enthusiastic admirer of the Bengal School (as you will doubtless infer from the following interview I had with him) and he is one of the pillars of support which it has been the good fortune of the Neo-Bengal School to secure from this good friend of India. The present exhibition of Indian paintings is the

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of its kind that has been organised through the zeal and initiative of Mr. Cousins, who is now the Secretary of the Art Section of the 1921 Club. I may perhaps add that the Art Section itself is free from politics, though the Club is a distinct political organisation.

The Exhibition rooms were very plainly and tastefully set out. A white back-ground shows up the seventy and odd representative pictures which are mounted on simple white or coloured cardboard as the artistic necessities of the picture may demand. The pictures in groups (as in the case of the sketches by Mr. Haldar) were pinned on wooden screens. The exhibition gave one the impression of simplicity humility and repose.

Mr. Cousins, to whom I wrote for an interview, kindly received me at the Exhibition rooms, and I give below the full report of the interview which will throw a flood of light on the art that is unfortunately little understood by Indians themselves.

Question.—What is the fundamental difference between the art of the West and of the Neo-Bengal School?

Answer.—The answer to this question was, I think, unconsciously given by two visitors to the gallery, both Europeans. One dismissed the entire collection as being stiff and uninteresting, with the possible exception of one picture—that of a man shooting an arrow at a pair of doves on a tree. The other, evidently moved by something in the collection, passed slowly from picture to picture. I hazarded the question as to whether he cared for them. He replied: "They fascinate me." "Why?" I asked. "Because," said he, "every one of them expresses soul." I think that is just the difference. Western art has been given the *Dharma* of expressing the muscularity, vigour and emotion of life. The Bengal artists (indeed, one might say, all true Indian artists) are the natural expressors of the higher mental and spiritual aspects of humanity and nature. Western art represents things as they are viewed from the outside, Eastern art interprets things from the inside.

Question.—To a Western art-critic the characteristics of the Bengal School appear to be its gloominess, its lack of courage and humour, and a very imperfect knowledge of drawing except in one or two isolated cases. Have these charges any basis?

Answer.—The "gloominess" is a matter of taste—or, perhaps, I should rather say habit which has become prejudice. Painting may be the direct expression of the artist's genius and environment, but it may also be the expression of some counterbalancing need. Western artists seek the short summer light because for eight months in the year they live in semi-darkness. Indian artists seek for relief from the constant superfluity of light and heat in the short but magical morning and evening hours, just after dawn and before sunset. I do not understand the charge of "lack of courage" though, I think, I understand the mental limitations which see courage only in physical action, and fail to see it in the exquisite calm expression of mental and spiritual vision. Humour of the comic paper variety is certainly not present to any extent in these pictures, save perhaps in the case of Mr. G. N. Tagore's somewhat keen-edged satires. But it appears to me that humour is valuable in the West as a set-off to the tragic element which is inherent in the Western conception of Life and Death. Whereas in India the idea of Life as a continuous succession, of which the present life is only one phase, takes the tragedy out of things. The Sanskrit drama, for example, for the reason I have stated, has no tragedies. Tragedy and comedy belong to the lower slopes of the hill of life: the Bengal artists paint from the summit. As to bad drawing, I remember hearing this charge levelled against AE in Ireland long ago. Yet, people used to come from America to attend his exhibitions and carry his paintings home as trophies. The pictures of the Bengal School are not to be classified as "drawings." They are visual expressions of moods and visions of the soul, in which there is a higher accuracy than that of the inch-tape. Many of the paintings are anatomically normal, and indicate purpose in other pictures which do not agree with the conventional habit of the eye.

Question.—Then, again, there is the charge that the artists of the Bengal School ignore the rules of proportion in their drawing of the limbs and of the hands. What is your own view regarding this?

Answer.—My view is that a little more observation and thought would put this charge out of court, as happened in my own case. I resented the elongated eyes and snaky fingers of the Bengal pictures when I first saw them. But afterwards, when I saw these same features on visiting Bengal, I realised that I had been labouring under the same mental disability as most Europeans and many Indians, in assuming that what I was familiar with was the normal and accurate, and that naturally any variation from it was abnormal and inaccurate. There is this also to be remembered—that when the artists are depicting Divinity and Superhumanity they revert to the ancient Shastric rules for such depiction. Two excellent examples of the difference between these methods were upon the walls of the Exhibition, Dr. A. N. Tagore's "Buddha" and his "Divine Craftsman: Viswakarman" which was exhibited for the first time this year in Calcutta. The first is a supremely beautiful expression of the calm of illumination. The proportions are perfectly normal. The second is built entirely on the so-called "false anatomy." But this anatomy is that of the Shastras which provide conventional idealistic form and measurement for the expression of that which is beyond form and measurement. When one accepts this convention, as one accepts the convention of singing in drama, one is then free to comprehend the

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vast conception which the artist has succeeded in giving visual expression to in the space of fifty square inches.

Question.—What do you think of the charge of imitation that is levelled against the younger members of the Bengal School?

Answer.—I don't think very much of it. All young artists, in any art, imitate one another. But if they have the full vision and expression, they disclose something of their own, which makes even a repetition of the subject already done valuable to the art-lover. There are several pictures in the Exhibition dealing with "Radha and Krishna," and some Indian visitors have complained that they are all different from one another! There is more danger in an artist's imitation of himself than of others, for repetition is a sign of decay of power.

Question.—Do you hold that the Bengal School of painting is truly expressive of the Indian genius?

Answer.—I hold that the Bengal School is one true expression of the Indian genius, but I look for other equally true expressions arising in other parts of the country. The object of bringing this collection of Bengal paintings to Madras is not to turn Madras art students into copyists of the Bengal School. Rather do we hope that these pictures will act (to use a homely figure of speech) as a bucket of water put down a dry pump in order to provoke it to send its own water to the surface.

Question.—Has it the stamp of what one might call the national characteristic?

Answer.—It depends on what you mean by "national!" There is a tendency in times of national emotion to regard as unnational anything that does not agree with the enthusiasms of the day, and from this point of view it might be possible to find persons who would regard the pictures of the Bengal School as unnational, seeing that there is not a single spinning wheel in the whole collection! But taking the permanent things of India, so far as I can comprehend them, as a standard—spiritual idealism, gentleness, simplicity, beauty, delicacy—I certainly think that the work of the Bengal School is truly national.

Question.—Will the Neo-Bengal School exert any considerable influence on the art or the world? If so, in what direction?

Answer.—Yes, it not only will exert a considerable influence on the art of the world, but has already done so. Some years ago an Exhibition of the paintings of the School in Paris and London attracted a great amount of attention and the works exhibited in December and January last at the home Exhibition of the Indian Society of Oriental Art in Calcutta are to be sent to Europe. I myself exhibited a set of the pictures in Japan three years ago, have received invitations to show similar pictures in America if at any time my fate takes me to that country. The direction in which these pictures will influence the art of the world will be upwards, by which I mean that it will have the tendency to direct Western art towards the finer impulses and suggestions of the Spirit. The present confusion in art outside India arises from the exhaustion of the eye and the lower emotions. This exhaustion cannot be relieved through fantastic variations of things seen and felt, such as have been attempted by the Cubists, Futurists and similar groups of revolutionaries in art: it can only be relieved by a raising of the consciousness of the artist to a higher level, the level of the Spirit. This, the work of the Bengal School is helping to do.

REVIEWS.

HIROSHIGE BY YONE NOGUCHI, AUTHOR OF "THE SPIRIT OF JAPANESE ART," ETC., WITH 19 COLLOTYPE ILLUSTRATIONS AND A COLOURED FRONTISPIECE. ORIENTALIA, NEW YORK 1921. PRICE 3 DOLLARS.

THE western appreciation of the masterpieces of Japanese colour-prints, which was in itself an offshoot of the Uki-yo-yè School has been a matter of some embarrassment to the Japanese connoisseurs of aristrocracy. The colour-prints have all along been frowned upon by the military aristocrats who in revolt at the profligacy of the Genroku era had instituted a Puritanical reaction, but the pleasure-loving populace welcomed with delight this reflection in the mirror of art of their favourite pursuits and pleasures which included the theatre and their actors who were tabooed by the upper classes. The lofty standard of the Samurai and the fact that many of the old masters were priests make it easy to understand why to this day the art of Uki-yo-yè—the floating world of pleasure and desire is discredited by the aristocracy of Japan. The colour-prints represented a truly democratic art, its followers being men of the artisan classes, its customers, the common people. Their works have been ignored by the cultured classes. These artisan-artists were men of little or no education. Toyo-Kuni was the son of a maker of puppets, Kunisada, a keeper of ferry-boat, Kokkie a fish-hawker. Hokusai for many years hawked about red pepper and calendars in the streets of Yedo. It is a matter of surprise to the

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cultured Japanese to find how these despised "vulgarities" are prized by European collectors and valuing them little themselves they have exported them wholesale so that a comparatively few prints are now left in Japan—the bulk of the finest examples have been picked up by foreign collectors and have since found their way to the various public collections in Europe and America.

And a quite formidable literature has now grown round their studies chiefly contributed by Strange and Seidiltz in Europe and by Fenollosa and Happer in America. It was the colour-prints that first aroused the interest of the European in Japanese art and it is from them that in most cases he still derives his first impressions. It is said that Whistler made his first acquaintance with Japanese art from a printed wrapper on a pound of tea. The influence of Japanese art on Whistler and Degas is very well known. And the tribute that has been paid by Western connoisseurs to these neglected masterpieces of the artisan-artists is now re-acting on Japanese connoisseurship. The great masters, Hokusai and Hiroshige have received their first worships in the west, and local connoisseurs are now beginning to take an interest in these productions and adjudge their merits on æsthetic considerations which social and political considerations had hitherto ignored.

And this tiny little but enthusiastic study of the works of Hiroshige by the great national poet of Japan is an ample evidence of how "Hiroshige in the West" is influencing an understanding of the art prophet in his own country. As Mr. Noguchi remarks, Hiroshige is entering into his third period in Europe—i.e. the period of adjustment or real criticism. The first period when he was a mere curiosity and the second period when he suffered from an indiscriminating and foolish reception are now a past story. But I feel ashamed to say that he is only entering into his second period in Japan. Mr. Noguchi is not the first local worshipper of the great artist who has already found an ardent admirer in Mr. Kojima. But for many reasons a special interest attaches to this subtle and discriminating appreciation of the great Japanese artist by a great Japanese poet. As Mr. Noguchi points out:—"Hiroshige since discovered in the West, was interpreted and reconstructed by a decidedly new understanding; so he is to a certain degree, a discovery or creation of the westerners. I think therefore, it is proper to look upon him with the western point of criticism and Hiroshige, seen through the Japanese eye, would be more or less different from the "Hiroshige in the West." And although Mr. Noguchi pays a decent compliment to western connoisseurs and suggests that recent Japanese criticism of Hiroshige is based on the western valuation, the light that he himself throws on Hiroshige is in many respects new, and illuminating of hidden and undiscovered beauties of the great master.

His subtle and ingenious derivation of the theory of Hiroshige's manner of composition from the forms of Chinese prosody could only come from a local connoisseur. His analysis of the character of Japanese landscape and its supreme exponent is very subtle and profound. "I might be blamed as a vague critic, if I say that any artist whatever he be, idealist or realist, or what not, is always good when he is true to his own art; but it is true, I think, that even the seeming realistic picture of Japanese art, when it is splendidly executed is always subjective. I will say that the good picture, although it might appear idealistic superficially, is surely a work which never forgets the part of realistic expression. Hiroshige's landscapes are exactly like that. Perhaps he might be called a realist or objective artist from the point that our artistic mood is slowly but steadily led into trees, sky, rivers and mountains through his just expression of the relation between nature and men; but who can declare that he was an artist who only and realistically followed after superficial Nature? The realistic elements of his art played successfully the most important service to bring out more distinctly the definable quality which, as I have no better word, I will call atmosphere or pictorial personality; I think that it is more true to call him an idealist or subjective artist. He is the most national landscape artist of Japan and it seems that—he learned this secret from Chinese landscape art—how to avoid feminity and confusion."

Mr. Noguchi's study does not pretend to be an exhaustive monograph on the artist but a new contribution to an understanding from local and national standpoint and will undoubtedly help to educate old connoisseurs and to qualify new ones to a correct and trained appreciation of the merits of an artist who, with Hokusai, his rival, occupies an unique position in the history of Japanese art. A warm word of praise is due to the admirable series of nineteen finely executed Collotypes which are undoubtedly an attractive feature of the volume; the frontispiece is a woodblock in colour after one of a series of a characteristic rain-pieces for which the artist was justly famous. We wish we could extend our compliment to the printing and typography which are not quite worthy of this tribute particularly when we compare this production with the American tribute to the artist which Dora Amseden published under the title of "The Heritage of Hiroshige" in 1912. The present work was printed and produced in Japan and although the general get up in characteristic Japanese binding is attractive enough, the typography and proof reading certainly call for some improvement. We have discovered as many as ten mistakes in a letterpress of 32 pages. It is nonetheless a creditable endeavour on the part of that enterprising publishing house "Orientalia" which has specialised in catering for American thirst for oriental literature. We understand the publisher has in preparation a study of Korin and Kenzan in the same series, which we hope will be worthy of its predecessor.

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ALT "BUDDHISTISCHE MALEREI JAPANS" by William Cohn. Bibliothek der Kunstgeschichte, Band XIII, Leipzig 1921.

In this booklet ancient Buddhist painting in Japan is illustrated in twenty good reproductions which are introduced by a few pages of historical and artistic criticism. The representation is clear and the illustrations are well selected. That Japan owed its pictorial tradition to China, and China to India, that Japan, China and Korea together formed one body of Eastern Asiatic Buddhist art, and that therefore Chinese Turkestan in the West and Japan in the East are border regions of the East Asiatic art centre, independent of Ghandhara nourished merely by that mighty stream of invention and convention which had its source in India, is confirmed by the style of the paintings. The masters of these solemn pictures, truly oriental artists, used to hide their individuality behind the great names of the leading saints of their age. That is the reason why many Kakemonos are attributed to Chisho—and Kobo-Daishi for instance; the founders of the Shingon sect, whilst almost every representation of Amida is supposed to be the work of Eshin Sozu who promulgated the message of Amdia in Japan. This impersonal authorship corresponds to an abstract, mathematical composition, the rigidity of which is smoothed by the splendour of colours and a grand and quiet rhythm of lines. Directed in its evolution by China, Japanese expression came into its own as late as the tenth century when the Amida-religion brought back the figures of Buddhas and Bodhisattvas from transcendental majesty to the life and loveliness of nature. This lyrical beauty, however, soon degenerated into a sentimental and gorgeous decoration of the Gods who became reduced to human size, so that in the 13th century the weakened Buddhist tradition was easily swept away by the sublime fervour of Zen-art. Mr. William Cohn's short outline is a tactful guide for those whom it makes acquainted with the radiating, graceful dignity of Japanese Buddist-paintings. The booklet is vol. XIII, of a "Library of Art-history," which illustrates in a similar way in many other volumes the art of near and remote ages and countries by many a good reproduction and a short and illuminating text and all that at a very popular price. Why has no Indian publisher yet started a similar series in order to make Indian art known in its different phases and aspects to the unsuspecting public and all those who are waiting for it?

STELLA KRAMRISCH.

THE MUSIC OF INDIA, BY H. A. POPLY (HERITAGE OF INDIA SERIES), CALCUTTA, 1922, PRICE Re. 1/8.

THE Music of India by Mr. H. A. Poply, B. A., is a recent publication on the science and art of Indian Music. In these days of revival of Indian thought and culture it is indeed a timely contribution to help the students of Indian thought in their interpretation of the musical art of India and their appreciation of the ideas and ideals of Indian esthetics. Indian Music as a means and medium of India's artistic expression and esthetic self-giving, is essentially Hindu Music which reveals itself in the harmony (Sangati) of the Vocal (Kantha) the Instrumental (Yantra) and the Dramatic (Nâtya) —the three dimensions of Indian Musical thought. As such it is but a synthesis of Indian painting and poetry embracing concisely or in details both the audible (Srâvya—vocal or instrumental) and the visible (Drishya—dramatic) music of India. And though the visible or the Dramatic Music of India comprising acting (Abhinaya) and Dancing—both Decorative (Nritya) and Thematic (Nritya)—played an intergral part in the evolution of the artist life of India and the estheticism of her moral relations as revealed in her religious observances and social ceremonies; the learned author has entirely left this aspect out of his consideration and has exclusively devoted his pages to a restatement in brief of what comes within the purview of the audible music as it still prevails generally everywhere in India even in these days of Western aggression in thought and ideals. Now the audible music of India by which we mean both the vocal (Kantha) and the Instrumental (Yantra), apart from its original classification into Marga (Scientific) and Deshi (Local and popular) has now come to divide itself into two principal Schools, namely, the Southern School and the Northern School. It is gratifying that the author has made a fair attempt to give his readers a bird's-eye view of the Deshi music of both the Schools, within the short compass of his small volume. A comparative study of the music as developed by the two Schools will make it clear that apart from the differences arising from nomenclature, ornamentation and artistic expression, which are due to the differences in the provincial consciousness, there is really no essential difference between the two Schools so far as the laws of tonology and canons of composition giving colour and form to a piece of music are concerned, save and except that the Southern School has developed a distinct tendency to sink into chromatic scales.

However, of the several interesting chapters inserted in the book, the most important ones are the "Development of the Scale" and "Râga—the basis of melody." We heartily thank the author for the great pains he has taken in compiling and re-stating the generalisations arrived at in regard to these by his predecessors and supply links to connect together the detached fragments of a subject never

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yet presented to the reading public in the form of an original whole from the modern point of view. It is worthy of note here that in doing this the author has drawn largely from Prof. Bhatkhande. But Prof. Bhatkhande's interpretation and determination of the scale of Shudha Swara mela in Indian Music or his classification of the Râgas under ten different heads of particular and peculiar array of notes known by the name 'Shat' in common parlance is neither new nor accepted by musicians generally. In recent times it was Raja S. M. Tagore, who wanted to classify the Râgas under certain melody-moulds and he attempted to do it by selecting, the scale of 'Behâg' as the scale of Shuddha Sadaji just as Prof. Bhatkhande has done by fixing his mind on the scale of 'Belâvali.' In the Bengal School of music Raja S. M. Tagore still reigns supreme among the educated musicians but his interpretation and definition of the scale of Shudha Swara mela being not consistent with the traditional notion and conception of the Shuddha Gram has not been accepted by the orthodox musicians. Be that as it may, it must be admitted on all hands that Prof. Bhatkhande has greatly improved and elaborated upon the codifications of the late Raja Tagore. The learned author has done it well, therefore, to summarise Mr. Bhatkhande's conclusions in this his little volume to make it up-to-date and we have much pleasure to recommend the book to our readers.

K. C. GHOSH VEDANTA CHINTAMONI.

L'ALPONA OU LES DECORATIONS RITUELLES AU BENGALE, EDITIONS BOSSARD, PARIS, 43 RUE MADAME, PRICE 6 FRANCS.

WE are grateful to Mlle. Andreè Karpélès and Mr. Tapan Mohan Chatterjee for this very attractive French version of Dr. Abanindra Nath Tagore's Bānglār Vrata a book which was published in Bengali, we believe some three years ago. It is not exactly a regular translation, but rather an abridgement of the original made from transcription by Mr. Tapan Mohan Chatterjee which preserves all its salient features. There are 50 illustrations of Alponas carefully selected out of the hundred and twenty examples given by Dr. Tagore, which serve sufficiently to explain the text. These ephemeral decorations—painted generally on the ground in the courtyards and floors of Indian houses, and on flat surfaces of wooden seats—flourish only inside the Zenana and as the authoress has truly observed, are the *naive* expressions of poetic souls which have not been spoiled by civilizing influences. The material usually employed is rice powder mixed with water and powdered chalk and a few simple colours like red ochre, yellow orpiment, etc., are also used on occasions. No brushes or pencils are employed but only the supple ends of pliant feminine fingers. In Southern India, in places like Tinnevelly, Trichinopoly and Tanjore, Hindu women decorate a portion of the pathway in front of the doorsteps as a sort of diurnal observance; but it does not appear that these decorations, beautiful as they are, are associated with any distinct cult as in Bengal. An opportunity of scrutinizing the South Indian Alponas at close quarters, informed us, that the scroll work *latas*, or "liances" as Mlle. Karpélès very aptly calls them, are the distinguishing features of Bengali Alponas and that the ladies of Southern India are more devoted to lotus symbols somewhat resembling those given in pages 75 and 82 of the book. It is also an interesting fact that the Orissan craftsmen—no distant cousins of the mediæval sculptors of the Bengal School—excel in scroll work decorations as their temple sculptures still bear witness. In Bombay Presidency the practice of decorating low stools or wooden seats ('tabourets') with Rangoli—the name given to Alpona in the local dialect—still prevails, but there also there is no *cultus* behind it and these artistic decorations are not entertwined with feminine *vrata* observances, which Dr. Tagore opines, go far back to pre-Aryan practices—the rituals of the *Arya-Vratas* (people with different religious observances) as our Aryan ancestors used to designate them. The *Kathas* or poetic narratives attached to these cults are specially noteworthy to students of comparative mythology as they are very interesting examples of Nature Myths which have evolved solely among the softer sex untrammelled by any influence of the ancient Vedas—to which, by the way, women had no access at a later age—or of the legendary accounts given in the Puranas. In some cases Braminical orthodoxy has tried to set its seal on some of these cult rites, but the attempt is clumsy and, as Dr. Tagore has shown, the patchwork can easily be detected. Yet what consanguinity there is between these *VrataKathas* and some of the Vedic hymns! Dr. Tagore has translated into English a few verses of these feminine invocations from a solar cult—the *Magh Mandal Vrata*—in order to better emphasise the similarity and to make it apparent to those who are learned in Vedic lore.

"Young Moon, daughter of Spring, has untied her tresses, and the Sun goes seeking her through many lands. Spring's daughter, the Young Moon, has unfolded her silver robe and the Sun peeps into many houses seeking her. The slender Moon, the lovely Maidan begotten of Spring, is wearing her silver anklets, the sight of which makes the Sun seek union with her in marriage."

It is necessary to bear in mind that the cults with which these different ritual decorations are so closely related are associated intimately with the change of seasons and can very well be called the ceremonies of the seasonal cycle. Mlle. Karpélès

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has called them 'les ceremonies des Sept saisons' but in point of fact and as a matter of general acceptance there are only six seasons (Shada Ritu) in Bengal—Summer, the Rainy season, Autumn, Hemanta, Winter and Spring. The true rendering of Hemanta would be 'La saison de la rose' and there is no separate season of this name intervening between—Hemanta and Winter.

Dr. Tagore has roughly divided the Alponas into eight separate classes (1) lotus symbols; (2) ornamental scroll-work creepers ('liances'); (3) trees, flowers and leaves; (4) rivers, streams and scenes of village life; (5) the sun, the moon and the stars; (6) ornaments and parapharnelia; (7) decoration for wooden seats. The untutored instincts of the girl artists naturally excel in the drawings of flowers, leaves, articles of jewellery and domestic implements of common use, and they have shown a wonderful skill in the devising and invention of various designs of scroll-work; but it is in the painting of human and animal figures that they lag behind. In some cases the designs are pictorial —if not hieroglyphic in character, in some they are symbolic, while there are others—more or less stylised—which are principally ornamental in their purpose. Some of the illustrations given in the book are important enough to be singled out for detailed comment. The Vajra or thunderbolt symbol depicted in p. 70, an essential part of the Alpona of *Bhanio* or *Sashpata* Vrata observed in the Burdwan tract, is, almost suspiciously faithful to its prototypes in brass and bronze with which the collectors of Buddhist hieratic implements are so familiar. One may be pardoned if he feels tempted to attribute the popularity of this symbol to the period of Buddhist influence in Lower Bengal, which was by no means short-lived or unsubstantial in character. Sankha latā in its stylisation of the conch-shell has probably a more interesting history behind it and, while savants may quarrel about the date and locale of its origin and its probable significance, Dr. Tagore's tentative suggestion that it might have found its way to Egypt, probably as a design embroidered on our muslin, is certainly not too fanciful to deserve an offhand dismissal. The discovery of an Egyptian drama has proved that men from Southern India used to visit Egypt in older days. This literary relic has even preserved for us some words of one of the South Indian dialects. These ancient Indians, traders by instinct and travellers by choice, could very well have acted as intermediaries and helped in the introduction of fine-spun fabrics of our looms among the luxury-loving Egyptians of the more wealthy class. The design of boat and oarsmen at p. 44 may not be important to specialists from the point of view of the constructional peculiarities of early Indian shipping, but it is associated with a cult which originated from the anxiety felt by Bengali daughters, sisters and wives, for the menfolk abroad on the bosom of the waters, specially in the period of the monsoon. The dialect of this Vrata narrative is not of Eastern Bengal, the land of big rivers and intrepid boat-men, but of the Western portion of the province associated with the time-honoured traditions of Srimata and Chand Soudagar. It seems to be reminiscent of the spacious days described by Kavikankan Mukundarām, when our merchant mariners adventured far into the open sea in search of pearls, conch-shells and spices of the balmy isles of the Indian Archipelago; when Bengalis were a more virile race not behind-hand in the exploits of arms, and when Bengali wives had indeed justifiable reason to pray anxiously for the continuance of their happy wifehood (*rane tane eyo hobo*) even through the exigencies of martial conflicts.

Dr. Tagore has given certain extracts from Louis Spence's Myths of Mexico and Peru to point out some aspects of similarity in the Lakshmi Vrata and the Peruvian festival of the Corn Mother. The solar festival of Citoc Raymi has also been mentioned in connection with the narrative of Roul in Māgh Mandal Vrata, apparently on account of a similarity of the names by which the Sun God was known as Ra or Raynsi and the Indian Ray or Raul. It is always risky to carry such analogies too far or to attempt to establish a connecting link through alleged identity of practices religious or ethnographic. A certain similarity might well exist between Indian *cum* Javanese decorations and some old South American pattern, and it is also a fact that a school of geologists support the theory of a previous connection by land between India and South America in the pre-historic age. Some three decades ago Mr. Kedar Nath Bose, a member of the Anthropological Society of Boston, published a bold thesis on the Hindu civilization in Ancient America, which however failed at the time to give rise to any serious discussion. Mr. Bose's book is out of print and no Indian scholar has since trodden the same track. It should therefore be borne in mind that things like these are still in the realms of speculation and the theory of an alleged ethnic similarity is still awaiting the considered opinion of competent scholars. We are, however, straying from our subject and it is needless to labour this point. Mlle. Karpélès has herself discovered certain parallelisms among the designs of old Breton broideries and the Hindu designs enshrined in the Alponas, as has been mentioned in a separate article written for the "Rupam," and we fully agree with her view that in Folk-Art people of all nations have spoken the same language. Though hampered by the difficulties due to her inability to get a direct access to the original text, the talented authoress has done her part of the work very well indeed. Her renderings of the verse portions are specially charming and, as one of the many instances, we would mention the rhymes given in connection with Kalai Thakur ceremony in p. 37. She has given a very succinct account of as many as ten *Vratas* and has also touched on the Adar-Simhasana Vrata or Cult of the Throne of Love—a Vrata forming a class apart—in which our unsophisticated young

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girls, place on a decorative *motif* representing a throne, the happiest of the young wives of their acquaintance, as an incarnation as it were of love and connubial fidelity, with the object of securing an equal felicity in their own married lives and of being inspired with similar ideas—a worship of the housewife *in excelsis*—which may appear strange to our Western friends.

It is in no carping spirit that we mention a few very minor inaccuracies in transliteration and translation which we hope will receive the authoress's attention when the second Edition of the book comes to be published. 'Bahadouli Vrata' (p. 37) should be 'Bhadouli Vrata' and 'Basoudara' in p. 72 'Vasoudhārā.' In p. 26 what has been accurately translated as 'la ceremonie des pieds de Hari' should be transliterated as 'Haricharan Vrata' and not as 'Harisharan Vrata.' In p. 55 it is said of the young Moon

"Elle cherche son dieu soleil
par toute la terre"

In the original text it is the Sun who goes in search of his beloved as will appear from Mr. Tagore's own Translation quoted above. At p. 31 the petals of the Aubergine are described as faded and languishing ('fanes et languissants') but in the Bengali original the leaves of the brinjal plant are clearly described as 'dholā dholā' adjectives which are used in common parlance to signify leaves that are 'broad and luxuriant.'

No coloured plate has been reproduced from the original work to provide an example of colour painting done in the Zenana, but we owe it to Mlle. Karpélès to add that an artist herself and of no ordinary merit she has selected some of the very best examples from Dr. Tagore's wide collection to illustrate the letter press.

It is needless to state that all the beauty of Alponas and their associate cults—all that is of poetry and art in them—is due to the gracious presence of women and their soft and refining influence. Dr. Tagore has very clearly brought out the contrast in his account of Kulai Thakur ceremony observed by young cowherd boys in which representation of sound and movement replaces the Alpona—a mere ebullition in fact, of boyish sportiveness, which has no art or artistry about it.

Now that Dr. Tagore is the Bageswari Professor of Indian Art in the Calcutta University, may we not hope that an English edition of his valuable work will be brought out under the auspices of the University for the benefit of English-knowing readers who have no acquaintance with the Bengali language and as a penitential course of study for those unfortunate post-graduate students who never had a modicum of art or æsthetics in their curricula, and at whom even the genial Dr. Tagore has a fling, so that they may learn to respect at least the artistic endowment of the womanhood of Bengal, even if they cannot bring themselves to sit at the feet of their young wives and sisters to learn the first principles of Hindu decorative art.

G. D. S.

DANCING AND THE DRAMA, EAST AND WEST, BY STELLA BLOCH, WITH AN INTRODUCTION BY ANANDA COOMARASWAMY, 13 PP., ILLUSTRATED. ORIENTALIA, NEW YORK, 1922.

THIS is a brilliant little pamphlet discussing the essence and ideals of the Eastern and Western Theatre, and is the result of her recent tour through the Far East and India. The title is very significant; for, in the East, Dancing and the Drama are not two distinct things: it is in the medium of dances and gestures that the Drama unfolds itself. Miss Bloch, whose brilliant little essays are already familiar to our readers, thus characterises the structure of an ideal drama as gleaned from the East: "It is only at the height of a culture that the architecture of true Drama uplifts itself; at the moment when temples are built and the epic arises; when life is seen in legends and these legends become symbols; and the symbols are carved on stones, and the stones built into a palace for the king or the gods. It is then that the walls of a temple are the manuscript of life itself. The epic rushes through the lips of every bard and none intrudes a personal grace upon the divine parable.

"Sacrifices and rites are performed according to formalities laid down by the gods themselves. It is in this devout spirit that the carver learns the craft of image-making, the singer prays, and the philosopher expounds the great principle. It is in this spirit that the actor advances upon the stage, his whole constitution inspired by faith in the action which he shall take part in unfolding. For the Dramatist, as for all other craftsmen, the theme is already fixed and only calls for orchestration: the manner of its presentation is a tradition, and his function lies in directing the players according to that lore which accompanies the performance of the epic. His work is that of one, who, in obedience to an architect, supervises the building of a house and indicates to the workmen every detail of procedure. Whence arises the superstition that a plot merely set down in words to be spoken is Drama? The Drama has no reserves and makes use of every human device of expression. All the Arts are in its service. The Dramatist must be learned in the use and combination of these according to the severe laws set down by the gods.

"It is for the multifarious expressions of The Great Tale that the theatre exists: for the human presentation of the adventures of gods and great men. No imitation of everyday life shall be represented here—only the doings of divinities.

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Equilibrium.

Reverie.

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fore the Drama is never spoken in prose, nor is it realistic in gesture : it is always danced [boilerplate: CC-0. Agamnigam Digital Preservation Foundation, Chandigarh] that the manners of gods and heroes may be distinguished..... The language of the dance is as fixed and searching as the spoken language of the race. Just as the writer does not invent words, so the dancer does not invent gestures : he does not compose the dance, or in any way affect its scheme, which has been expounded in the Scriptures. Here nothing is required of the dancer but physical obedience : however heated a scene, every quiver of the hand, and the subtlest facial expressions are the result of obedience to precise rules. The actor never steps into his part and feels it for himself : such an intrusion of personality would at once mar the spectacular and rhythmic character of the performance. Hence the unassailable poise of the Oriental actor, who is cool and impersonal in the midst of the most passionate action : expressing whatever is required without consuming his own soul by emotion, he is inexhaustible."

It will be evident from the remarks quoted that the construction of Drama in Indian and Far Eastern survivals rests much on the same footing as the principles of image-making. The temple craftsmen or the carvers are not allowed much in the way of individual freedom in shaping the images, the pattern of which were "seen" and visualised by hoary sages in some dim prehistoric past ; and the pictures of the images have been fixed immutably long ago, and are handed down from generation to generation as permanent racial concepts in stereotyped canons of proportions and poses, to deviate from which is to invite the curse of the deity. And the sculptor in obedience to his inherited canons shapes his Ganeshas, Natarajas or the Shaktis in terms of fixed forms, types and gestures—which can brook no innovation or individual interpretation. He has to get by heart from his early childhood his canons of proportions just as the actor learns by rote his vocabulary of gestures and *abhinaya* poses. The image is not the product of the imagination of the individual interpreter—it is the product of the thoughts of the race, couched in immutable forms devised at the earliest moment of their discovery; and are founded on real experience which the personal moods and idiosyncrasy of any individual artist cannot overtake or displace. Much is the same position with regard to the Eastern dramas and dancing. Miss Bloch's little study clearly establishes the unity of the arts in the East. She has grasped the underlying principles of Asiatic culture. As Dr. Coomarswamy suggests in the Introduction, "nominally an essay on the theatre, this is something more than a disscussion of Oriental dancing: it is an introduction to the theory of Asiatic Civilisation." The booklet is illustrated with pen and ink skecthes by the author, and a frontispiece in colour representing a dancer from Bali.

NOTES.

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AN INDIAN CUBIST.—First it seemed that objects, real things as they were, in placid existence, or as part of an action, co-ordinate in time and space, fused in timeless, time-abiding, space-creating unity were pictures. Their outer and inner relations, their actual and compositional connection supplied the vision of a transformed world, where colours in subtle harmony revealed the joy of soul while contemplating nature, and lines and forms were tuned to the melody of inner experience associated with the moment of life significant for the picture.

To a widened consciousness of the autonomous life of soul, the dualism of concreteness and imagination becomes replaced by concreteness of imagination. The charm and spell attached to "Maya" is shifted into the human heart, from the dark depth of its mystery it surges unveiled at the tide of creative emotion into the work of art and there it is unfolded according to the law of expansion (rhythm) inherent in it, which conquers in its sway the obstacles of matter (*i.e.*, of the material).

Our Artist started from the objects. But physical nearness, expressive of psychical desire made their bodies disappear consumed by the radiating force of attraction.

No. 1. These lovers are nameless, bodyless, impersonal and almost non-existent. In the moment of fascination, fascination itself is the only reality and man becomes its tool, radiant with its force. The turbulent agitation of pointed shapes which whirl through the picture until they get curbed along the borders forms the atmosphere of a pictorial world, expressive of that significant moment, when emotions radiate from two sources and tend to become one.

These two lovers therefore do not sit under a blossoming tree in the midst of spring, sunshine and flowers. Association and illustration are driven out of the picture, which is saturated with the emanation of the emotion itself.

No. 2. In a similar way all surroundings must disappear while the tragedy takes place, which has only one actor—man—and his invisible though frightfully real partner, who enters shapeless, yet formed, the picture from the upper corner to the right and comes downward slowly, gently, with all that latent horror of the irresistible, and places his weight like a caress on the man, who glides down, glides down irresistibly into that tender abyss

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which already lingers in his own eyes. Thus is the "Gliding down."

No. 3. In a stabilised sphere of hovering grace, movement finds its tremulous echo in the vibration of dusk, which spends its last light, wide like a halo, where some glances of bright eyes flashed just now and spreads out as sparkling crystals—slender arms, flowering garments, light and shade at the same time; they join into a garland of heavier darkness, pedestal and basement, border and unfoldment of the dance, which is no longer rhythmic movement of some figures, but rhythm of the picture, a cosmos of its own.

No. 4. Another composition creates flight. How the crowds rush, beating their wings, their noise is hard like that of steel, they thrust one another to reach freedom. Yet you cannot say whether they are birds or brush strokes. And this sky, calm and pale, which is the background of their struggle, is nothing else but a piece of white paper. So great is the vitality of these black patches that they bring to life the white intervals between them, these again reflect and mitigate the harshness of the former ones in mild half-tones and shades. Thus, black and white, the two primeval opponents, organise this composition by their separateness, which persists although half-tones intervene and try to overcome the contrast. The movement inherent in the black patches and their distribution form the pitiless pattern of a homeless crowd, surrounded by unknown powers, rushing violently into the unknown.

No. 5. But in the "large in velvet" which might as well be the melody of the sea, the white has lost its cool aloofness and the black its austre clearness; mingled into an up-and-down of rising and of sinking mountain-waves they display the alluring charm of elementary forces.

All these compositions though visualised by the correspondence of abstract, *i.e.*, geometrical forms, which in themselves do not give any (or almost none) suggestion of some shape of nature, are nevertheless expressions of reality. That sudden pang which seized you—somewhere you must have passed a drunkard, an opium-eater or some other victim lost in his weakness; that freedom—now it opened gates to the magic hall where sounds and movement danced the roundel of soul's equilibrium and now it came to you beating its wings full of promise, not knowing of obstacles,—did you ever see birds and dancers.—Such were the impressions which gave rise to pictures without theme, but full with the melody of that particular theme. Melody reaches further than a moment's vision; and so street and house and den, dress and features and age, season and number are forgotten, when still the tragedy of a lost life, the happiness of a soul stabilised in its rejoicing or the ever vigorous though never ended struggle of life will be real. It is the great achievement of an abstract way of pictorial conception to omit the accidental, the transitory and to concentrate upon those essentials of expression which are deeply rooted in humanity. The danger however of this process of mind lies in too great a consciousness of itself. And this includes sterility. It is the flame which gives light, but eats up its own substances. If all associations which accompany every impression are kept aside, than the expression pure and true in itself, might easily break down, emaciated in purity. Abstract art easily becomes puritanic or an arabesque, it loses itself in logic or decoration and these are not art. Abstract painting, expression of sublimated imagination, which has banished all concepts, being pure conception, needs the vital force of the creator. Its death lies there where it is going to become a tradition, a school.

No. 6. But our artist strictly consequent in his power of abstraction goes still further; he overcomes the moment of reality as a source of inspiration and reaches the region of pure vision. When "Light dreams of Darkness" it lends its steady restful light to darkness, and darkness trying to overpower light fails—how could it succeed for its own nature is light; it creeps over light and falls back powerless. Out of that heavy dream which veils light's face it emerges splendid as ever. Such a composition, neither allegory nor illustration, suggests free from associations, the subtle myth of light's dream by the compositions of black and white triangular surfaces.

No. 7. In "Laughter" at last that great deliberator hurries triumphantly laughing, laughing in all the white nooks, laughing from all the dark peaks out of its shelter, that earnest, composed left portion of the composition, which quivers already with restrained laughter. This composition does not depict a psychological state, just as the previous pictures did not reproduce nature. It is the created form of a smile, which starts clear and acute and rushes full of music towards its end.

Cubism was a "discovery" of the West. The roots of it however lie in the East. "Backgrounds" in Ajanta, many objects represented in Barhut and Sanchi, the architecture in Raiput paintings are visualised in cubist way. Modern European art, tired of reproduction, set forth to rediscover the expressive suggestiveness of the primary elements of art, of line and cube and their relations, of the colours and their life, and of light and shade. Cubism, the most constructive of the new ways of creation, specialised in the simple geometrical forms of cube, sphere, cone, etc. By the reduction of reality to those simple forms, an order, a new convention was found, which gave the essentials of structure instead of the accidentals of appearance and enabled the artist to construct his picture independent of the distracting variety of nature and with the concentration of a master builder. European cubist pictures therefore take as their favourite themes: factories, towers, bridges, mountains, all objects which stand near the cubic conception, being static and crystal-like in their nature.

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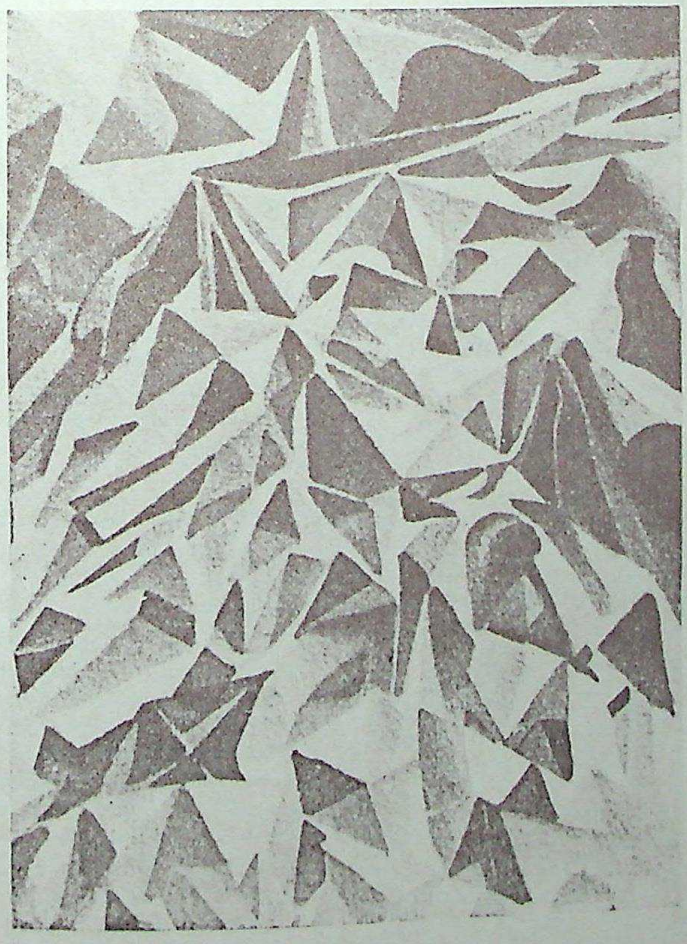
The Poet.

Gliding down.



Laughter.

Light's Dream of Darkness.

An Indian Cubist.

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Our artist introduced cubism in India, and at once cubism shows another aspect. It is not the static and crystallic, but the animate and dynamic which crystalize into cubes, cones, etc. Here the cubes do not build up a systematic structure, but they express the radiating, turbulent, hovering or pacified forces of inner experience. The design of every composition therefore is based on a diagonal movement which connects the right corner above with the left corner below. Emotion thus is transformed into diagonal composition, which coincides with the brush stroke. In Europe on the other hand the characteristic feature of a cubist design consists in its static vertical-horizontal arrange ment.

The transformation of cubism, as a principle of composition from a static order into an expressive motive is the artist's contribution to Indian art and to cubism alike.

Notwithstanding however the intrinsic merit of these first cubistic contributions of the artist the question has to be faced how far the cubist formula is suited to the Indian expression. The answer is given by the compositions themselves. Through the dynamic conception of a diagonal design they lead to an unconscious, but steadily progressing destruction of cubism.

Indian cubism is a paradox, for the ever moved, flowing life of an Indian work of art is opposite to cubism which essentially is crystallized static. Forms of different civilisations are incompatible.

Modern Western art evolves formulæ for rendering a psychical reality. The important part of it is the consciousness of this reality and not the features of the formulæ. This consciousness however confirmed by Western psycho-analysis belongs to the whole world and no expression of modern spiritual life can escape it, although within every civilisation it has its own trend.

Cubism therefore has its mission in Indian art, if it becomes absorbed by it; for it does not mean anything else but the newly awakened consciousness of spiritual reality which knocks at the door of Indian art, disguised in a strange form. In order to enter, it has to throw off the masque.

STELLA KRAMRISCH.

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EUROPEAN INFLUENCE ON MODERN INDIAN ART.—In an interesting little paragraph a local contemporary has raised the question whether it is possible for a modern Indian artist to avoid and ignore the influence of Europe in his works. "There are those who seek in the work of Indian artists the subtle influence of the East and bewail the introduction of what they consider a factor which detracts much from the value of the pictures as expressions of the national life of the Indians. It may, however, be questioned if it is possible for an artist to ignore the influence of the West, or of any other country, if he comes under it. In Japan, Western influence, in spite of the conscious efforts of the leaders in the world of art, is asserting itself, and in not felt in a palpable manner is China; but Chinese artists have not come into intimate China ; but Chinese artists have not come in intimate contact with the West." The question of influence depends on the mental and physical environment of the artist. It is a well known fact that a considerable portion of India is living in absolute detachment and untouched by the contact of European ideas which British dominion has imported into India. In the world of the arts and crafts—it is yet possible to find a few craftsmen still working each in his old indigenous way true to the traditional spirit and method of his ancestors without any influence from Europe such as has affected his brethren brought up in the Government Schools of Art. Even among the artists, who live in the Presidency towns in intimate contact with European ideas and breathe so to speak the typical modern atmosphere impregnated with foreign ideas (using the word foreign in a harmless sense), it is not difficult to find tendencies and inclinations which owe nothing to European influence and are evolved from the artist's individual and national temperament. Where his contact with European ideas has brought about a change in his own mental calibre—it may be possible, though hardly commendable for him to suppress the colour of his own mind. In indicating the influence of Europe in the most sincere form of flattery—many an Indian artist has performed the so-called impossible feat of suppressing the colour, the texture and the mood of his own individual and national temperament—and has produced works in which the evidence of an Indian hand or the expression of an Indian mind has completely disappeared. As a piece of psychological jugglery such a phenomenon has no equal in any other part of the world—but also as a piece of artistic insincerity and hypocrisy it has also no rival. The crux of the whole question lies in an intellectual and spiritual synthesis of Eastern and Western culture in which the question of "influence" is an irrelevant and misleading topic. The word "influence" inevitably suggests a domination or the supremacy of one over the other. In the field of art to produce works under the domination of an outside influence is the worst form of æsthetic catastrophe. The freedom of the individual and the sincerity of the form of expression is the first condition of the production of a work of art. The moment the outside influence is absorbed and made part of one's own mental equipment—it ceases to be an influence—because it ceases to dominate on the mind or sterilise it—it has become an enriching factor, a fertilising medium. The best minds of all countries are awaiting to see the modern Indian mind evolve a new form enriched but not dominated by the thought and culture of the West. If India is to benefit by her contact with new ideas she must absorb, assimilate, "conquer" and make them her own. Her own mind must act and react upon them and nationalise them. In the field of art, the opportunity

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of coming into contact with or assimilating the best artistic thoughts and their expressions in Europe have been very rare even in cases of artists who have made pilgrimages to the shrines of European art. What the genuine critics bewail in the works of modern Indian artists is not an inner and spiritual assimilation of the best ideas of the West—but a domination of a superficial influence based on a loan of a few technical formulæ and some dubious studio tricks. When thus transferred clumsily and mechanically in the works of modern artists—they help to please a section of Europeans whose national conceit for the time being over-rides their critical discrimination. They love to think that they are in this way helping the crippled Indian mind to recover itself. Thus the class of Indian works that appeals to their complacency is the one that most imitate, however clumsily, Western technique and methods. The moment these items of influence are absorbed and assimilated by any Indian artist, they lose their caste mark and are no more recognisable as borrowings from the West. In the presence of such work the European of the average calibre with no knowledge or appreciation of the quality and the possibility of Eastern methods of expression is in a very uncomfortable position. He does not know whether to praise or blame. The clues—the "influences" are no more discernible to the uncritical eye. He is more at home with pictures from the Indian brush with the trade marks of European "influences" writ in capital letters. Where these "influences" have become imbedded in the Indian method of expression and lost their individualities and their dominating characters, they take a more subtler form, which sometimes defies analysis, and are only accessible to the most educated critic. What the latter bewails is not an "influence"—but an "undue influence"—a domination of or an infatuation for anything European. The average European, as we have remarked, is very flattered by any signs of influence from his country irrespective of its character. Our contemporary has referred to European influence on Japanese Art. It may be useful to quote here the impression of a distinguished critic.

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IS ART DEAD IN JAPAN ?—Under this title, Mr. L. N. Brown writes in the *Asian Review:* "The noble heritage in painting and sculpture that has accumulated through so many centuries for the Japanese people would lead one to think that art could never die from amongst them; that in one form or another it would be conserved and, when time was ripe would burst into a new glory. This has happened in the past, and Chinese, Korean and Indian work have all been influences that have slipped into the crucible from which the native art has emerged with greater dignity and beauty than ever. But these were Oriental influences, born of the Oriental mind, and belonging to Japan by right of heritage. The subtlety of Oriental thought, its symbolism, its essential impressionism, where the relationship between the artist and the art-lover was so assured that it required only the simplest materialization of the artist's thought for appreciation and understanding,—these were of the very essence of the Japanese mind, and whether from China, Korea, or India, belonged to it as it belonged to them. But Occidental art is a cloak that does not fit, a means of expression that is not eloquent: moreover, it was accepted under no compulsion as was the case in adopting the utilitarian contrivances of Europe and America. The latter was imperative, for if Japan had refused to become strong, as strength is measured by the West, her identity as a nation would inevitably have been destroyed. But for the artists—the seers of the land—to voluntarily desert what has been one of the supreme arts of the world, for an art that has evolved along entirely different lines and belongs to a distinctly lower development of feeling, this is one of the terrible spiritual tragedies of modern times. It was here that Japan could have taught the whole Western world and should never have been its pupil. The greatest artists of the Occident believe this, and probably no group of men deplores the acceptance of European art by the Japanese more deeply than the European and American painters themselves. Unhappily the hysteria of recent years that has swept over the world of fashion, and manners, literature and art in the Occident, has invaded Japan, and the contagion has spread like the influenza. Both in designs and colours, at present, many of the Japanese fabrics are brutal and hideous—exhibiting the worst of Western influence instead of the best. If the owners of the textile factories realized how much the great artists of Europe and America admired the best, old Japanese designs, they might cease giving to their patrons the showy and garish materials that one sees now in every shop window, and which are supposed to represent Western taste. It is corrupting to the minds of the people who use them, and those who are easily led into strange paths under the belief that these paths lead toward advancement and progress are irretrievably wronged. Their taste is vitiated and under the influence of designers and manufacturers, —who should know better,—they adopt, and probably try to like, what is so decadent and thoroughly bad, that it should appeal only to savages who love geegaws and crude colours..... ... What does one see this year?.. Brutal landscapes, chiefly, painted according to European canons, in crude colours, cold shadows, and a 'light that never was on sea or land,' and disgustingly ugly nude figures with a mottled and spotted flesh that looks like putrid meat hung up for view. .... Here and there must surely be men who will refuse to allow this unwholesome influence from the other side of the world to affect them, and who will keep their lamps burning to guide the sincere seekers for Truth and Beauty through the dismal fog that envelops the present-day literary and artistic world."—(Jan. 1921.)

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MODERNISM IN JAPANESE ART:—The prevalence of modern Western influence on Japanese painting and sculpture is bewailed by a critic in the Herald of Asia, who visited the recent exhibition at Uyeno. Not that the ancient skill of the land of perfect craftmen has vanished,—No, there is a Japanese section "in which is found, as usual, exquisite work, excellent in proportion, delicate and yet daring in its bringing together of multichromatic flash of colour harmonized with the extreme skill which forms one of the most admirable features of Japanese artistry." But as the years go by, this section of the exhibition is steadily being thrust into increasingly cramped quarters, while more and still more space is accorded to exceedingly bad imitations of the art of the Occident. The Japanese artists who have sought to imitate the West too often fail in originality, and their pictures and statues are at best likely to show a slavish copying of Western methods and ideals. There is little of genuine beauty in the Europeanized art of Japan. In the Uyeno exhibition, only a little way removed from exquisite examples of the older art, one wanders amid grotesque nudes, writhing in clumsy attitudes, with no claim to beauty discernible to the Western eye. These artistic prodigies are the work of the younger artists, who believe that they have "advanced" when they leave behind the art of Old Japan. There is, to be sure, another side to the question. A Japanese prima donna has been well received in American performances of Madame Butterfly—an extraordinary achievement for the singer when one realizes the gulf that yawns between the music of East and West. The effect upon the Western arts, of contact with the East, has perhaps, been most pronounced of all in the poetry of the last few years. One can think easily enough of half a dozen English and American poets who are avowed students either of Japanese or Chinese poetry, and experiments in the characteristic Japanese stanza form, the *hokku*, have frequently been made in the poetry of the Occident.

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THE INDIA SOCIETY, LONDON.—We have great pleasure in commending to our readers the Report of the India Society, London for the years 1920 and 1921 which was issued in April last. The society has done much useful work ever since its activity which was temporarily lessened during the war and has resumed new publications bearing on Indian art and culture which have been such an interesting feature of its activity. The publications for the year 1921 are "The Sind Mystic, Shah Abdul Latif" by Prof. Gidwani and "Perso-Indian Landscape in Northern Art" by Professor Strzygowski which is being printed for issue to members. The society will for the future be its own publisher, and the books and pamphlets will bear its imprint exclusively. The programme for the year includes a series of lectures on a very interesting feature of Indian Art *viz.*, 'On the influence of Indian Art on that of other countries in Asia.' It is hoped thereby to give a stimulus to the appreciation of Indian art in China, Japan and Malaysia. At the same time the society will continue its investigations regarding particular subjects of art in India, and subjects upon which research will be welcomed are indicated in a very comprehensive list which includes the following items (1) Architecture of individual historical towns in India and Ceylon (2) The origin and development of Indian pillars (3) Jaina Architecture (4) Indian sculpture by known or named artists with biographical notes where possible (5) Modern Indian buildings by living Indian masterbuilders (6) Modern Painters of today (7) The influence of Indian and Non-Indian religions and philosophies in shaping the principles of Indian Art (8) An historic survey of art education and craft teaching in India leading up to suggestions for practical action in the future (9) Indian musical instruments—Collections of photographs with short descriptions (10) Folk songs (11) The Rāgmālas (12) Indian dramatic literature (13) Modern Literary movements and tendencies in India (14) The work of Indian artists and craftsmen outside India (15) The art of Burma, Siam and Indo-China in relation to Indian art (16) The influence of Indian art in Java and Bali, China, Japan and Tibet (17) The influence of Indian literature in (i) Burma, Siam and Indo-China (ii) The Netherlands, East Indies (iii) Tibet (iv) China and Japan (18) The interaction of Indian and Persian literature. The Committee of the India Society will welcome the submission of manuscripts for publication and of papers for suitable lectures on the above subjects and will take steps towards helping research students by the publication of results. It may be noted that our Journal has been able to accord considerable attention to works of the modern Indian painters, the sixth item in the list. The second item is also touched by a very interesting article by Dr. Acharya published in the present number. On this subject there is a very interesting little brochure, unfortunately little known to students, "Die Altindische, Saule" by Dr. I. H. Sohrmann (Dresden 1906). The India society will do well to publish an English translation in order to make it more accessible to a larger section of students of Indian Architecture. An illustrated volume on Râgmâlas would be a very welcome publication and having regard to the accessible materials, such a volume should not offer much difficulty in compilation. We have one remark to offer with regard to a feature of the membership. The roll of members includes very few names of Europeans residing in India—which obviously means that where the means and opportunity for a study of Indian Art are many, the interest for such study is lacking. We should like to see more Europeans resident in India take a more active interest in the many phases of Indian Art than they have done in the past. A study leading to an understanding of Indian Art is likely to be of great benefit to India as well as to England in the future.

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PROFESSOR ROTHENSTIEN ON INDIAN ART.—At a conversazione of the India Society held on the 5th July, Professor William Rothenstien, the present head of the School of Art, South Kensington, appealed for a more serious sense of interest and responsibility in England towards the great artistic and literary culture of India. European scholars who are unable to travel to Asia should find in London, he said, a centre of Eastern artistic culture, and a building containing an Indian Office Library and a noble collection of Indian paintings, sculpture and objects of art, should form a centre where Europeans and Indian students should meet on common ground. They thought of India too often in political terms only and did not pay sufficient attention to her magnificent contribution to world culture. We should like to commend the advice of Prof. Rothenstien to the serious consideration of our European friends in India. Indians and India have been looked at too much through the smoked glass of politics and commercial interest with unfortunate results which have only retarded the great destiny which awaits a more intimate understanding of India and its great heritage of culture.

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MESSRS. LUZAC'S COLLECTION OF INDIAN SCULPTURE.—The well known firm of Oriental Booksellers and Publishers has shown remarkable enterprise in adding to their usual line of literary stocks a department which includes a fine collection of old Indian Sculpture and Paintings. By their courtesy we are enabled to reproduce here four examples of old Indian images which are of special interest. The two pieces of Jain image are of unique quality, one of them bearing an inscription dated 1615 V.S. which has been read for us, by Mr. P. C. Nahar, the well known collector of Jaina art. Amongst the somewhat stereotyped form of Jaina images it is often difficult to distinguish specimens of specially artistic merit. The simplicity and the hieratic poses of Jaina stone images (somewhat echoing the character of Egyptian sculptures) emphasize the quality of their material which contributes not a little to the dignity of their æsthetic values and add monumental qualities to even specimens of miniature sizes. Thus the seated image of Adinath (Fig. C) though only forty-one inches in height easily call up a parallel with the well-known colossal images of the same subject in the Lucknow Museum. The Pala image from Magadha (fig. A) is also a specimen of great beauty and rarity.

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PROF. N. K. SITARAM ON INDIAN ARCHITECTURE.—We owe an apology to Prof. Sitaram for this belated notice of his learned address, delivered before the East Indian Association at the Caxton Hall, on the 24th April last, on "Some aspects of Indian Architecture, chiefly Hinduistic." He confined himself to a very interesting section of his large subject and had very illuminating remarks to offer on a general view of the evolution of the Hindu and Buddhistic architectural forms. Though not pretending to offer any original presentation of the subject he took a very comprehensive and unifying sweep of the many and diversified details which went to make up his perspective. We have no space to make long quotations from his essay which has been published in the *Asiatic Review* but a short excerpt will serve our purpose: "Indian architecture, like Indian poetry and religious thought, is a product of the climate, the geographical conditions, and the genius of the race. For all practical purposes, India is a continental unity by herself, bounded by the sea and mountains which shut her out more or less completely from the rest of the world. Therefore her architecture, like her sculpture, mythology, and poetry, is very national, and possesses a splendid isolated unity of its own, which marks it out from the achievements of the other branches of the human race. Foreigners might come, plunder her shrines, ruin her temples, massacre whole populations of inoffensive folk, and compel the rest to embrace an alien faith; hordes after hordes might do this, some barbarously and some in a more civilized way, but still she remains as she ever was —a universal mother unto all, stretching out her hands of welcome, taming down their ferocity, and, finally, Indianizing them. The tendency to absorb an alien culture, and to so thoroughly Indianize it that the foreign element can scarcely even be suspected, is as true of her religious thought as of her achievements in architecture. No other man loved his native land—her streams, mountains, plains, and skies—so passionately as the Indian, nor felt to such an extent that he was only a link in the grand necklace of Prakriti, or mother Nature, as the Indian."

This love and devotion to her is reflected, not only in the Suktas of the "Rig-Veda," but has been a continuous tradition echoed down through Valmiki, Kalidasa, and Bhavabhuti, down to Bankim and Tagore This passionate love of the surroundings, this deep feeling of being one with all Nature, is again and again echoed not only in poetry and religion, but finds its utterance in sculpture, architecture, and painting. Sita, when she is about to leave her hermitage on the banks of the Godaveri, exclaims "That where the very trees and the animals were like her own kith and kin"; and Sakuntala is moved to tears on taking leave of the trees and deer of Kanva's hermitage. This inspires some of the sublimest teachings of the Upanishads, and lies at the root of the Jain and Vaishnavite ideas of "Ahimsa," as well of the Karmic theory of the Brahmin and the Buddhist, and can be traced as well not only in the sculptures of Amaravati, Sanchi and Boro-Budur, in the frescoes of Ajanta and Sigiria, but also to a limited extent in architecture as well. Architecture in India is only a prayer in stone and a due appreciation of it is impossible without her poetry and sculpture. Though it may sound rather curious, it is none the less a fact that the Indian genius was more fond of

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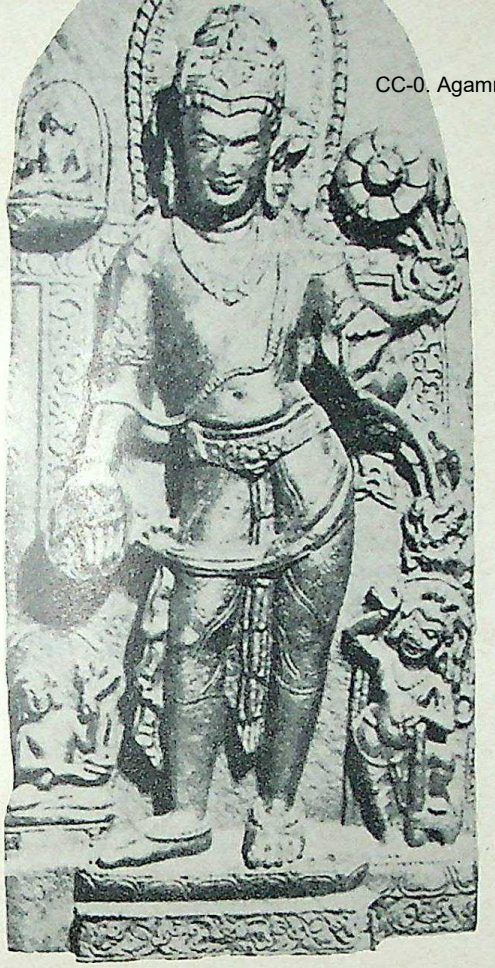

Fig. A. Avalokiteswara, Teladha Vihara, Magadha.

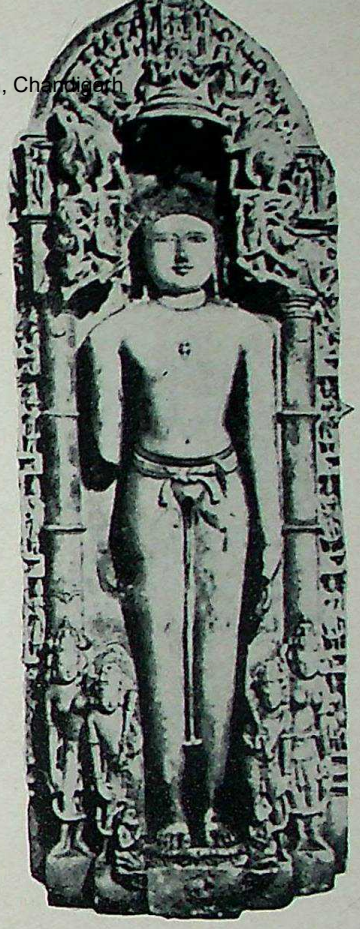

Fig. B. Vrishabhanatha, from Chandravarte

Fig. D. Buddha from Burma.

Fig. C. Adinatha from Central Provinces.

Collection Messrs Luzae & Co. London.

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sculpture than of architecture or painting, and that even when they execute to perfection, still the vision that guides and inspires is more that of sculptors than of architects or painters. The process by which they reduced whole mountains into monolithic temples, like the Kailasa or the one at Kalugumali, and fashioned Viharas and Chaitya halls from the living rock of the Western or the Eastern Ghats, or cells and caves like those of Ajanta, is the same which produced in a later age statues of the Thirthankaras at Sravana Belgola, Yenur, Karakala, as well as on the rocks of Gwalior. This tendency to reduce rocks to architectural constructions, as in the case of the Raths of Mahabalipura, is like sculpture, producing forms through subtraction, and not, like architecture, producing forms through addition. The Gopurams of the so called Aryavarta style appear so kneaded as a whole out of clay, and the Shikharas and Vimanas of the Dravidian style appear lost in a forest of figures."

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DR. VOGEL ON INDO-JAVANESE ART.—Under the auspices of the India Society, Dr. Vogel, (late of the Indian Archæological Survey, at present, Professor of Sanskrit and Indian Archæology at Leyden), delivered an illustrated lecture at the Victoria and Albert Museum, on the 25th May, on 'Indian Art in Java'. In his lecture he attempted to trace the relations between Indian and Javanese art—a very fascinating study alike for the history of art as for an understanding of the character of Indo-Javanese civilisation. Says Dr. Vogel:—"Manifestly the architecture and sculpture of Java owe their origin to the introduction of Indian civilisation. We may assume that Indian masters first taught the Javanese, arts of stone architecture unknown in the island previous to the advent of the Hindu settlers. But the natives of Java guided by their own artistic genius developed Indian art along new lines. They thus created a truly national art different in inspiration and expression from that of the Indian home-land and, in fact, often superior to it in æsthetic merit." In the summarised report of his lecture published here, it is not quite clear if Dr. Vogel avers that Javanese sculpture is different in its character from its prototypes in India. That they are often superior to the products of the mainland in artistic merit is beyond any dispute. It would be more accurate to state that the distinction between Javanese sculpture and Indian sculpture lies in its quality rather than its character. In motives, in technique, in its canons and ideas, and in general inspiration the main tree and its oversea branch are tied at many points of unity. With reference to many details it is possible to demonstrate a continuity of all phases of Indian sculpture in its derivatives in the Colony. There is a small sandstone Buddha in the Sarnath Museum, which is an exact prototype of the series of colossal figures which are the well known features of Boro-Budur. That the latter are the lineal descendants of the ancestor at Sarnath or probably from an earlier model there can be no manner of doubt. The headdresses and ornaments of most of the images and figures of the Javanese reliefs are literally borrowed from Indian models which yet survive in the metal images of Nepal. Indeed some of the small Javanese bronzes faithfully reproduce the types and details of many Nepalese figures. For various other features and minute details of a class of Javanese sculpture, the Orissan and Southern Indian forms furnish interesting ancestry. In the supremely artistic quality and the manner of presentation the Javanese sculptures offer widely differentiating features. It is only in the Ramayan reliefs at Prambanam that the native Javanese manners assert themselves only to lower the quality of the Indian standard. Notwithstanding their literary and religious interest they are much inferior in æsthetic quality as compared with Boro-Budur reliefs though some of them offer very vigorous and moving composition. In the field of architecture the Javanese genius has shown remarkable originality and as Dr. Vogel justly remarks: "Though probably primarily derived from South Indian examples, they make it quite clear that about 300 A.D. Javanese architecture had developed an indigenous style distinct from the Dravidian and Chalukyan styles of the Deccan." Dr. Vogel's paper, even in its meagre summary, is full of many interesting suggestions and should offer many new points of view from which Indo-Javanese Art is yet inviting a detailed study.

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APPENDIX SHOWING DETAILS OF RAGAS AND RAGINIS AND THEIR RHETORICAL INTERPRETATIONS.

Raga.	Ragini.	Predominant.	Season.	Hour.	Nayak.	Nayaika.	Sentiment.	Subject-matter that ought to be sung in this Raga or Ragini.
1. Bhairav	Bhairavi	Madhyam	Sharad (Autumn)	Morning	Anukul	Pragalbhā Gārda Tārunia Prositbhartika	Peace, Serenity Tranquillity (Shānti Ras)	Songs the subject-matter of which inspire peace and tranquillity.
	Bhairāti	Kharaj	Do.	Daytime	Do.	Sāmānia, Pauradha, Swadhinpatika.	Love-enjoyment, Union in Love, (Sambhog Sringār)	Songs denoting love sentiment.
	Madhumādhavi	Madhyam	Do.	First quarter of day.	Dhirodatā	Swayā, Madhya Prarudhasmara	Do.	Do.
	Saindhavi	Kharaj	Do.	Last quarter of day.	Dhrista	Swaya, Pragalbha, Adhira Khandita.	Separation in love (Vepralambha Sringār)	Songs denoting separation in love.
	Bengali	Do.	Do.	Do.	Dhirodata	Pragalbha, Prositbhartika, Abhisarkā	Do.	Do.
2. Malkosh	Todi	Kharaj	Sishar (Winter)	Noonday	Dhirprasant	Parkia, Kaniya, Madyayuvanā.	Separation in love.	Do.
	Gouri	Do.	Do.	Last quarter of day.	Dhirlalita	Swaiya, Madhyā Parodha Yauvanā Prositbhartikā.	Do.	Do.
	Gunkali	Nishad	Do.	First quarter of day.	Dhirodhata.	Mugdhā, Manaimridu Abhisarka, Swirjā, Virahutkanthata.	Do.	Do.
	Khambhāvati.	Dhaivat	Do.	Third quarter of night.	Dhirlalita	Samania, Vasiksajjā.	Do.	Do.
	Kakumbhikā.	Do.	Do.	Last quarter of night	Do.	Samania. Samastaratkovidā.	Union in love	Songs denoting union in love.
3. Hindola	Rāmkali	Kharaj	Vasant (Spring)	Last quarter of night.	Dhirodata	Kanta Abhisarkā Kanya.	Separation in love.	Songs denoting separation in love.
	Deshākhi	Gandhar	Do.	First quarter of day.	Do.	Kanya Abhisarkā	Union in love	Songs denoting union in love.
	Lalita	Dhaiwat	Do.	Do.	Anukul	Abhisārkā, Parodhā.	Do.	Do.
	Vilaval	Do	Do.	Do.	Dhirodata	Parodhā Abhisarkā.	Separation in love.	Songs denoting separation in love.
	Patmanjari.	Pancham	Do.	Second quarter of night.	Do.	Swakia, Prositpatikā.	Do.	Do.
Dipaka	Deshi	Kharaj	Grishma (Summer)	Noonday	Dhirodhat	Prarudha Smara Abhisarka.	Union in love	Songs denoting union in love.
	Kumodni	Dhaiwat	Do.	Do.	Do.	Prarudhayauvanā Abhisarkā.	Separation in love.	Songs denoting separation in love.
	Nata	Kharaj	Do.	Last quarter of day.	Anukul	Swādhinbhartikā Parkiā, Kanyā.	Union in love	Songs denoting union in love.
	Kedārā	Nishāda	Do.	Noonday	Dhirprasant.	Swaiyā, Prositpatikā.	Separation in love.	Songs denoting separation in love.
	Kānhara	Nishad	Do.	First quarter of night.	Dhrista	Pragalbhā, Adhirā Prositpatikā.	Do.	Do.
Sriraga	Malar	Kharaj	Sharada (Autumn)	Noonday	Dhirodhata	Vipralabdhā Abhisarkā.	Separation in love.	Do.
	Mārā	Do.	Hemanta (mild winter)	Fourth quarter of day.	Do.	Pragalbhā, Vasiksajjā.	Do.	Do.
	Dhanasri	Do.	Do.	Noonday	Do.	Mugdhā, Manmridu, Virahutkanthitā.	Do.	Do.
	Vasant	Do.	Vasant (Spring)	Second quarter of day.	Do.	Madhyabhisarkā,	Do.	Do.
	Asivari	Dhaivat	Hemanta	Noonday.	Do.	Samania, Swetabhisarkā,	Do.	Do.
Megha malar	Tanka	Kharaj	Varsā (rainy season)	Night	Anukul	Swaiya. Madhyā Virahutkanthitā.	Do.	Do.
	Malar	Dhaivat	Do.	Last three quarters of night.	Do.	Swaiyā, Madhya Prositpatikā,	Do.	Do.
	Gurjari	Rikhav	Do	Morning	Shatha	Samania, Khanditā	Do.	Do.
	Bhopali	Kharaj	Do.	Night	Do.	Pragalbhā Swaitābhisarkā, Vasiksayyā.	Do.	Do.
	Vibhasa	Do	Do.	Last quarter of night.	Anukul	Pragalbhā, Gadha Tarunia Swādhinpatikā.	Do.	Do.

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I.—A BENGALEE MADONNA.

EVER since the time of the earliest frescoist of the Catacomb of S. Priscilla, there is scarcely a great artist who has not loved to dwell on that eternal theme of the Mother and the Child with more or less religious faith or convincing spirituality. Now in stiff conventionalism—now in excessive grace, in wonderful curves or in restrained rhythm, in jewelled poems or in patterned mosaic, on glowing canvas or on speaking stones, the Mother and the Child as dreamed by a host of artists in an infinite variety of forms and gestures still stare at you from the walls of Ravenna, the panels of Assissi or the porch of Amiens. Whether as a theological statement or a religious doctrine, as a popular faith or a record of monks' vision, as a mysterious link between God and man, or a powerful Intercessor or Dispenser of mercy, as the lovely lady of Chivalry, as the insipid woman of cold heart, as the sportive girl exultant in her young motherhood, or a homely housewife, or a coquettish mother chiding her naughty child, the picture has undergone an enormous amount of evolutions and uses of all shades of merit in the works of generations of artists in different epochs and periods. Even in pre-Christian times in Egypt and in Aegia the theme had an interesting history. Long before it attracted Christian theologians it had been exploited by Hindu philosophers and Buddhist iconographers. Whether as Hariti or Tara, Mater Grata or Jagadamba Jasoda, Ganesha-Janani or Mary, Queen Madonna, Nurse Madonna or Mater Dolorosa, the idea ever seeks rejuvenating inspiration in new and undying forms. And artists of all ages and climes have never been weary of weaving on the thread of this theme glorious garlands of their dreams. It has persisted long after the last aroma of Religion faded from Art. It survives Catholic Christianity and Tantric Hinduism for it is as old as humanity and will last as long as humanity. In modern times when artists have founded a dogma of abjuring threadbare themes and "classical" subjects they have not been able to escape the snares of the old "story." And sometimes the parabolic and cubic abstractions of a Van Rees involuntarily trace out a design for "Maternity" unconsciously linking up the Factories of twentieth century Holland with the Chapels of Italy in the fourteenth. And no elaborate apology is perhaps necessary for the callous Bengalee youth from the local Government art school, who has strayed into the same subject in the small canvas which we reproduce in the frontispiece by the gracious permission of its owner, the Maharaja of Burdwan. Nobody will claim extraordinary qualities of idea and of execution in this unpretending picture of J. Seal but it is considerably on a higher level than his "Alpana" which we reproduced in our last issue. Despite the somewhat conventional technique which is a mannerism with all "school of art" students the young artist has succeeded in expressing a very sincere and a truthful vision of a typical Bengalee young mother who is at once the despair of our social and educational reformers and maternity medicos and the delight of the old grannies and sundry old folks sweetly oblivious of eugenics, and heaps of other modern abominations. What matters if the red tunic of divinity or the blue mantle of religious faith has forgotton to clasp her frail form? Her motherhood shines through her frilled *sari* with the same halo of effulgence as in the Byzantine jewel-bedecked goddesses or in the stately queens of a Bellini, a Domenico or a Fra Angelico.

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II.—SOME GENERAL OBSERVATIONS ON THE TEMPLES OF ANGKOR.*

By H. MARCHAL.

THE ancient Kingdom of Khmer which extended its domination over parts of Siam and Laos and over Cambodge and Cochin-China have known from the 7th to 13th centuries of the Christian era a period of active architectural construction which could be compared with that of the Middle Ages in France. From North to South and from East to West, on a superficial area of over a hundred thousand kilometres, the soil of Khmer country was covered, within a relatively short space of time, with nearly a thousand monuments and works of art, monasteries, temples and sanctuaries. These monuments in certain regions, are formed into veritable agglomerations, of which the *ensemble* lying to the North of the great lakes of Cambodge and designated the Angkor group, is one of the most important. Unhappily the haste in which many of these monuments were constructed (nearly all of them were left incomplete) and the want of knowledge of laws most essential to constructions in stone, have occasioned a ruin which the wars came in still more to complete.

The period of prosperity of the Khmer Kingdom was succeeded by devastation and pillage. The state of these temples, for a long time abandoned to themselves in the forest which has invaded and almost entirely covered them over, is deplorable indeed. Certain trees, after having thrown down portions of walls and galleries, have installed themselves in the parts which still remain standing and have become, so to say, incorporated in the monument.

It is intended to present here only a rapid survey giving the essential characteristics of the temples of Angkor and of the period designated as Classic, that is to say, the period comprised within the 9th and the 13th centuries.

One will be able to understand the importance that is attached to the region, when it is mentioned that it was at Angkor that nearly all the kings of that epoch resided and held their court.(1) These temples were designed mostly for Brahmanical worship, but certain of them were appropriated to Northern Buddhism and it is also very probable that the two cults borrowed sometimes the same building, either concurrently or consecutively.

At the present moment the Buddhism of the South having prevailed in Cambodge in the wake of *Thaic* invasion, the images of Buddha have in many places replaced the images of Brahmanical deities. The Khmer temple is essentially constituted of a sanctuary in the form of a square tower, open sometimes on four sides and sometimes only on the Eastern facade which is the principal front of the shrine. Sometimes one or several porches precede these entrances and on the Eastern side a pillared hall gives access to the sanctuary.

The other constructions of which the *ensemble* make up a Khmer temple are—

(1) the "circulation galleries" in passages of traffic which bind together the various parts of the temple ;

(2) the small edifices which serve either as lodgings for the priests or as secondary sanctuaries or as depôts for implements of worship—the objects of the cult ;

(3) the causeways of access and the walls of the enclosure which are interrupted by monumental gateways.

In all these constructions the height is more or less increased on account of the basements on which they stand.

Certain sanctuaries of less importance are isolated : the others are grouped in three and surrounded by a compound wall which is pierced by one or more entrances lying in the axis of the principal sanctuary—the Eastern gate being by far the most decorated of all.

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(1) The town of Angkor nowadays Angkor Thom, formerly Yacaodharapura was founded about the year 900 by the King Yacovarman.

* Translated by Mr. G. D. Sarkar from the original article in French.

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Fig. 1. Angkor Vat—South West angle.

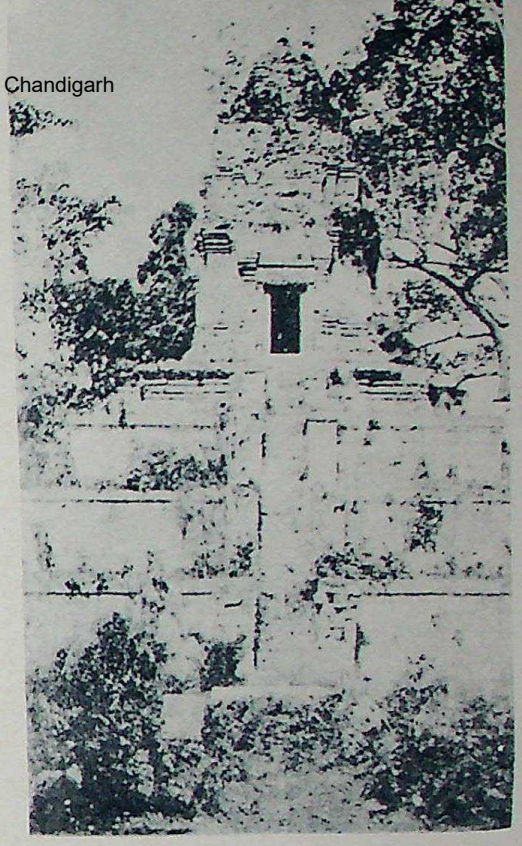

Fig. 2 Baksei Chang Krang General View.

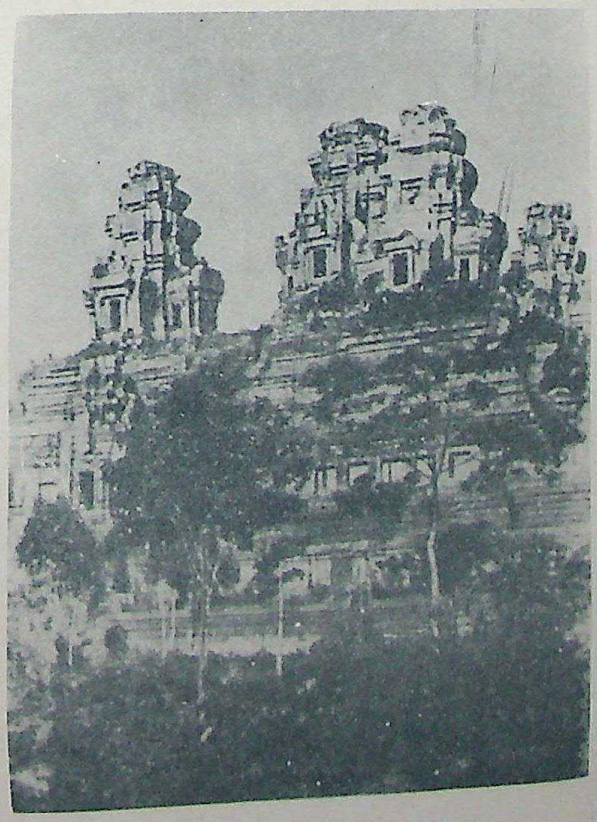

Fig. 3. Takeo—General View.

Fig 4. Bonteai Kdei—South Gate.

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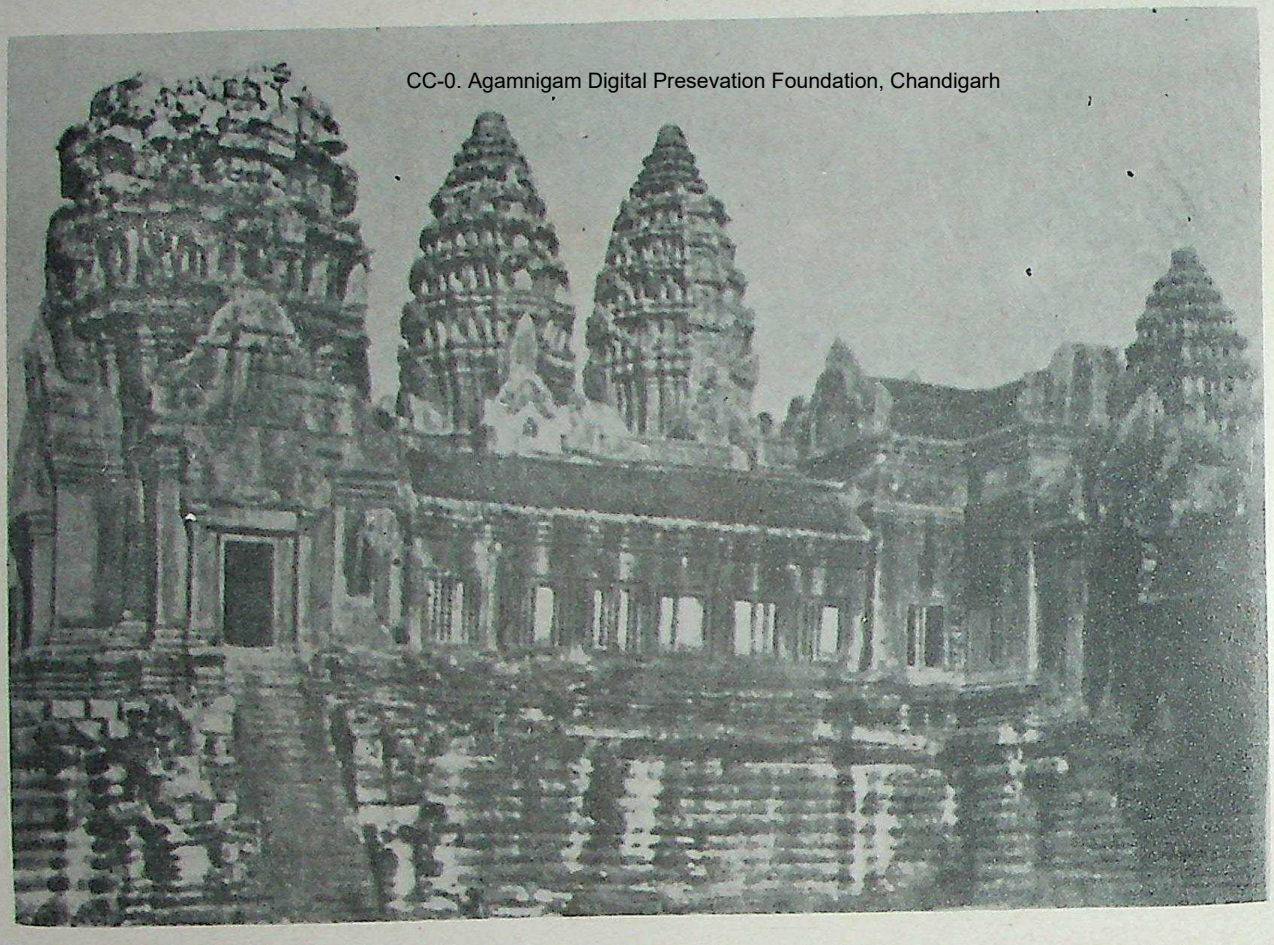

Fig. 5. Angkor Vat—North west angle.

Fig. 6. Angkor Vat—General View.

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The great temples have always their central sanctuaries surrounded by two, three or even four sets of rectangular enclosures constituted by galleries which often serve to duplicate the lateral passages supported by square pillars and standing at a lower level.

The galleries constructed at the angles or in the axis of smaller sanctuaries are analogous to the central sanctuary but of lesser dimensions (Fig 1).

The different precincts are either on the same level, as is the case in the temple of Banteai Kdei (Fig. 4), or are built on basements rising in tiers, of which the combined whole forms in its totality a sort of pyramid dominating the central sanctuary. The temple of Takeo (Fig. 3) is one of the instances in point. This is one of the rare Khmer temples of which the stone remains uncarved and unadorned by any sculpture.

The aspect of these temples, formed in successive stories, is always most imposing ; the temple of Angkor Vat, which is the most recent in date, appertains to this category. This temple presents a perfection in its *ensemble* of proportions, a harmony in the equipoise of masses, which makes it the undisputed masterpiece of Khmer art. The simplicity and logic of its place, and the wisely calculated distribution of different elements for improving the central *motif*, place it well above other Khmer monuments and can put it on a line with the justly reputed monuments of past ages (Figs. 5 and 6).

Most of the Khmer temples are constructed of sandstone and laterite and have vaulted arches ; some monuments are made of brick. One also finds very often the three kinds of materials—sandstone, laterite and bricks—entering into the composition of the same monument.

As an example of an edifice of this kind is cited here an isolated shrine close to Angkor Thom, known as Baksei Chang Krang of which the base is in laterite, the plinth and the gates are in sandstone, and all the higher portions constructed of brick. (Fig. 2)

In general the interior masonry work is in laterite and the sculptured exterior casing is in sandstone. In the brick-made temples the moulded and decorated parts round the gateway are also in sandstone. The vaults are made with horizontal joints and have got corbellings or projections which do not permit of the construction of very large halls. The external surface of the vault forming the roof-covering is in imitation of the swellings or curvatures on the pentiles. The internal surface is hardly chipped or rough hewn, as it was intended to remain hidden under a wooden ceiling. The stones are laid down dry without any binding of mortar. Sometimes iron braces or camp hooks bind the blocks together. A mortar of lime has, however, been employed as an external coating upon the walls of certain temples and more particularly upon the temples constructed of brick.

The towers which surmount the sanctuaries and the intersections of galleries are on a square plan with detachment (*decrochement*) in plan and elevation which imitate the diminutive stories on the exterior. The summit of the tower is terminated by tapering crowns ornamented with petals of lotus or with cylindrical structures resembling the padded caps worn by children (bourrelets) and surmounted by a pointed stone ; perhaps a trident or an ornament in bronze was added to the spire-crowns; but of these no trace is left : besides, these terminations of towers have in most cases fallen to pieces.

Certain towers have a decoration which is rather singular. The retreating stories are replaced by four big heads crowned with diadems—probably the faces of Civa—which look at the four cardinal points. These visages of Civa, some of which measure more than two metres in height, constitute the object of the greatest interest in the temple of Bayon at the centre of the royal city of Angkor Thom. The architecture of this monument shows a great incoherence, a fact which contributes in other respects to the romantic and mysterious aspect which is so much attractive to visitors. (Fig. 7)

Some towers adorned with faces can also be seen over certain gateways which afford passage into the interior of the enclosure. (Fig. 9)

The gateways of the tower of Angkor Thom were decorated in this manner : unfortunately the pediment which crowned the arches having fallen down, the general profile is found to be modified.

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It is probable that these towers and the principal parts of the monuments were formerly gilded and covered with paintings. It must be understood that the paintings have now almost entirely disappeared.

All these temples are moulded and ornamented from the plinth at the bottom of the basement up to the top of the towers of which the detachments (*decrochements*) of the different stones are ornamented with small triangular stones set like acroteria and representing diminutive personages engaged in prayer.

In these three big temples, Angkor Vat, Bayon and Banteai Chhma (the last named is situated to the North-West of Cambodge near the Siamese frontier) the entire walls of certain galleries are decorated with great bas-reliefs representing warlike or legendary scenes drawn from the Mahabharata or the Ramayana. The basements which play a very important role in Khmer architecture are also decorated with mouldings : each moulding is adorned with deep carvings which set off the important parts and are ornamented with foliage and interlacings ('twines) in which the *motif* of lotus petals frequently appear.

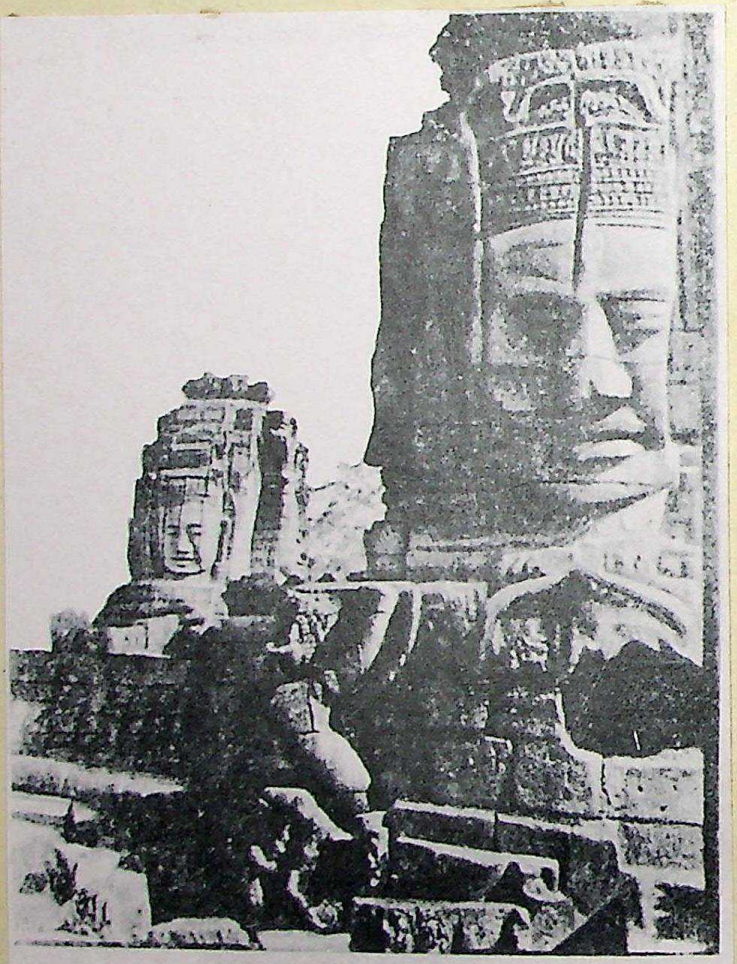

Fig. 7. Bayon Four Faced Tower.

The perrons (steps) of the basements are encircled with sockets or pedestals supporting lions and on the angles of terraces stand erect, elephants made of stone.

In the same manner the walls of sanctuaries and galleries bear mouldings in their lower parts and are terminated above by a cornice which repeats in a contrary direction the mouldings at the base. The walls are ornamented with friezes and bas-reliefs and with decorations in which certain personages are often figured. (Figs. 9 and 10) One finds there also graceful feminine figures holding flowers in their hands which are inserted under the garlands and the foliage : their busts are nude and they are covered with jewellery : sometimes they are represented dancing.

The windows, which are low enough, have only for their protection close set round bars in sandstone which are in imitation of wooden bars turned in the lathe. The entrances on the contrary were provided with folding doors made of wood mounted on pivots : one can still find the stone cavities in which the pivots worked.

False doors and false windows often decorate the walls of facades of the sanctuaries or of the galleries. The decoration, carved in stone, of folding doors, of these false doorways, is of a very rich character. The false windows show sometimes a half-lowered screen.

The entrances of temples form an architectural *motif* which is particularly brilliant. The door is placed between two small columns supporting a lintel—some of which are admirably composed and sculptured. One generally finds in this a divinity at the centre with a masque of Rahu which serves as the point from which the foliage sets out in lateral directions.

Above the lintel and supported upon two pilasters spreads the pediment which is surrounded by the folds of the body of Nagas with their heads standing erect on each side :

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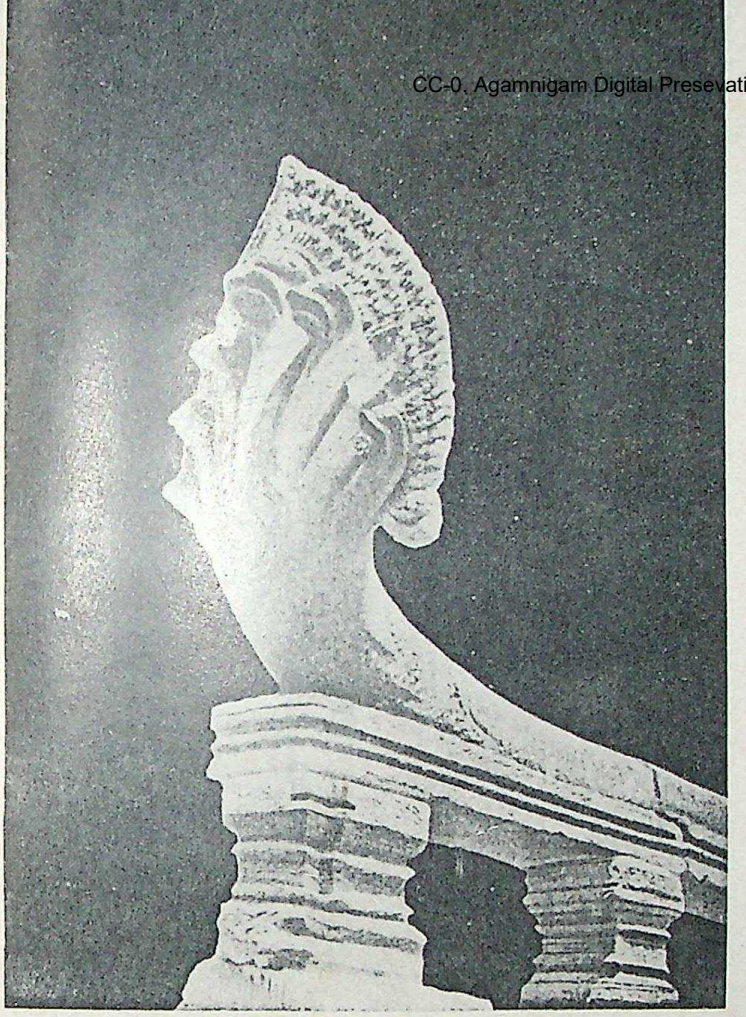

Fig. 8. Naga on balustrade.

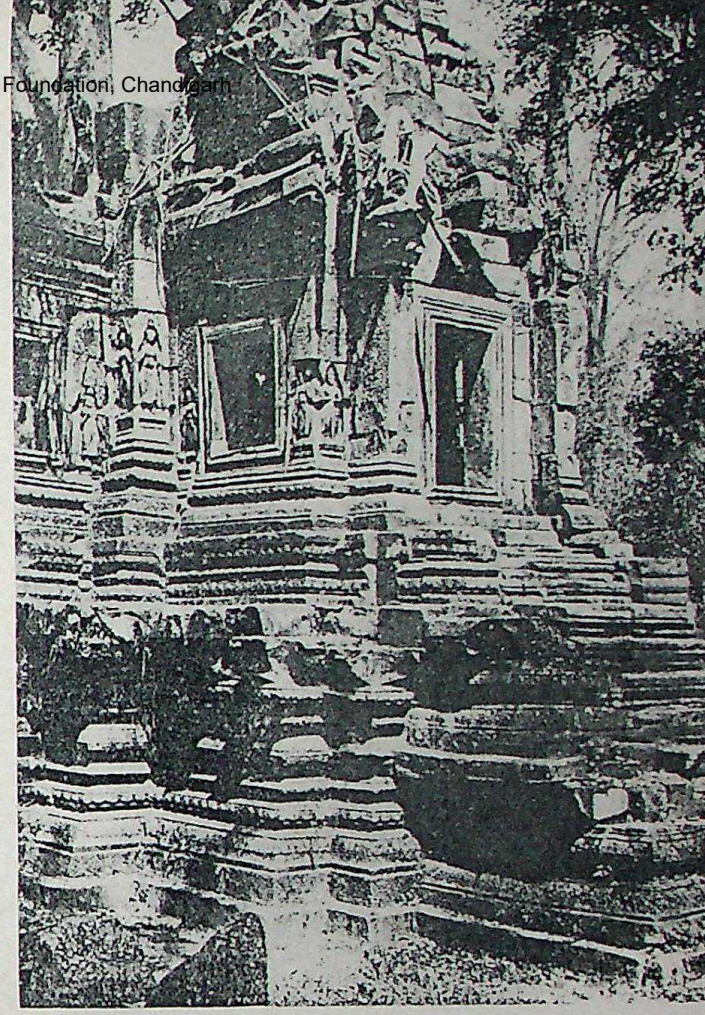

Fig. 9. Prah Pithu—South Temple.

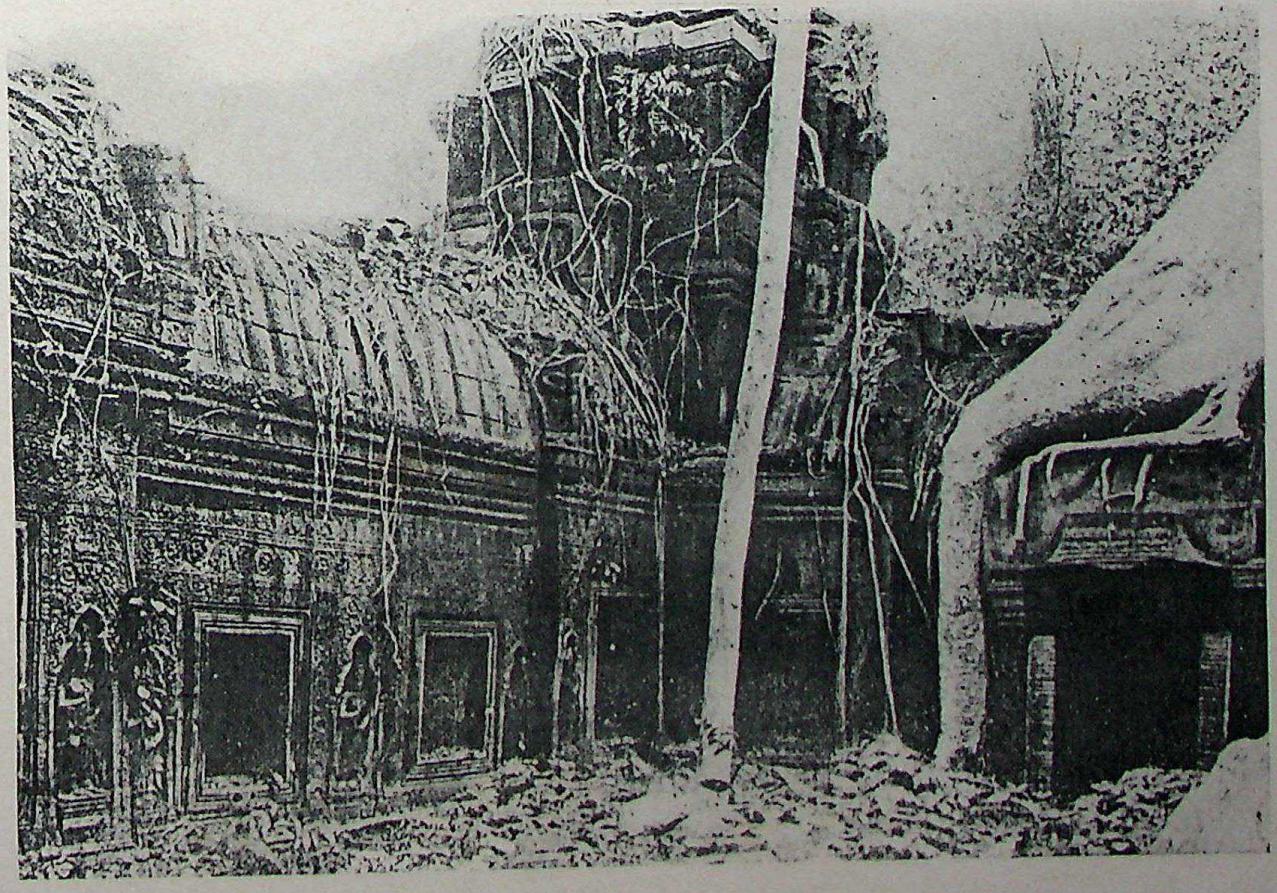

Fig. 10. Ta Prohm—Interior Court.

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in the middle on a tympanum is shown, generally in low relief, some religious scenes. When several pediments are superposed on each other in conformity with different plans, an effect, in perspective, of a very great beauty is produced.

The Naga, along with the fabulous animal, the Garuda, is most often utilised in Khmer architecture.

The Garuda frequently plays the part of a caryatid either in the re-entrant angles of certain gateways of the enclosures or upon the walls of the terrace : it is represented with two arms raised, the wings spread out, and each hand holding the tail of a Naga with its heads standing out erect at its feet.

The Naga, as interpreted by the Khmers, has furnished them the occasion of creating one of those decorative *motifs* which suffices to immortalise the memory of a people in the history of art.[1]

All the temples and sanctuaries constituting together a complete whole were considered important enough to be surrounded by pieces of water forming moats or protective ditches : one would find them sometimes even in the interior of the walls of enclosure—without taking into account the numerous basins which served for the ablutions of the faithful.

For crossing over the moats the Khmers had established broad causeways of access edged by the body of Naga forming a balustrade. At the extremities seven, nine or eleven Naga heads spread out fan-wise and bristle with crests forming a *motif* of which the boldness of curve is truly admirable. (Fig. 8)

The entrances of the town of Angkor Thom were formerly preceded by causeways with balustrades formed by Nagas, but the body of the Naga instead of reposing on small pedestals of ornamented stone was borne on the knees of giants : these being arranged in rows must have constituted a very impressive *ensemble*.[2]

As one finds it, sculpture held a large place in the architectural decorations of Khmer monuments. It has, however, been sometimes affirmed that when they approached the human figure, the Khmer sculptors were found to be inferior. The numerous heads of divinities and some busts of a very beautiful composition found in the excavations on clearance would enable one to judge this rash pronouncement at its proper worth.

Now, what is the origin of Khmer art ? One finds it appearing quite abruptly in the history of the Far East : it shows, while yet in its first manifestations, a certain mastery, enabling it to attain, in a short enough space of time, the highest summits of architectural art in some of its monuments.

The question is far from being decided as yet. The Hindu influence is undeniable : it is known that before the first centuries of the Christian era, emigrants coming from India had penetrated into Indo-China and that at a later age some conquerors of the same origin had again disembarked in the country which had come to be the land of Khmer.

In Cambodge, the religious, the moral codes and the literature are borrowed from India. We find sculptured upon the numerous Khmer temples the same divinities and legendary heroes as upon the temples of the Hindus. The text of ancient inscriptions is very often in Sanskrit. The towers in the form of a pyramid with the stages detached from each other in distinct divisions in accordance with the canons of Dravidian architecture of Southern India, are evidently congeners of Khmer towers ; but if one takes note of the fact that the most ancient monuments in Pallava style goes up to the 7th century, it is difficult to establish a direct affiliation of one architecture to the other. On the other hand if Hindu art had a share in the architecture of Cambodge, and this is evident, since from Burmah and passing through Siam and Java, every part of the Far East is more or less under cultural vassalage of India, one can also recognize in Khmer art the influences which do not manifest themselves so clearly in the countries mentioned above.

To build in so short a space of time such a large number of monuments, to cut,

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[1] One can compare the Naga, such as it has been conceived by the Khmers, with the Assyrian winged bull and the Egyptian sphinx.

[2] They have been able by carrying out excavations in the brushwood (jungle) to find out and place a number of these giant carriers of Nagas at the eastern gate of Angkor Thom.

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carve and to engrave on such enormous surfaces of stones with such a profusion of detail, it is evident that considerable labour was needed not only of ordinary workers but also of sculptors and artists skilful in the handling of the chisel.

From whence came that workmanship ? In which school were trained the artists ? The problem still remains to be studied.

If some decorative *motifs* (in Khmer architecture) recall the art of India and of Java, on the other hand certain foliage and interlacings are not without analogy with our western mediæval art. Some winged figures—personages or animals—betray the Chaldean origin; but the capitals of vestibules (lobbies) and galleries of Angkor Vat have a profile which very much approach that of the Doric order of classic Greco-Roman architecture.

One can thus suppose that some very diverse influences have left their impress at Cambodge which was formerly a country often frequented by travellers.

By the side of an exuberance, often excessive in detail, and tiresome repetitions of the same *motifs* one finds in certain *ensembles* of which Angkor Vat offers the most finished type a unity of plan and composition which does not fail to recall the perspicuity and the logical spirit of the Mediterranean Coast. And there is in fact, nothing impossible in this, as through Syria and Persia the influences of Europe and Western Asia might have reached as far as Indo-China.

The arts inter-penetrated more or less but did not on this account exactly resemble each other : the originality of Khmer art attested by all the travellers who have visited Angkor could perhaps proceed from the multiple variety of foreign elements which are to be met with in Cambodge.

III.—INDIAN SCULPTURE.*

By Prof. W. ROTHENSTIEN.

WHEN years ago one tried to praise Indian sculpture, one was always told that no sculpture could be treated seriously which was so distorted as Indian sculpture ; that there were actual representations of people with four and six arms and three heads. Now even the study of mediæval art would have taught people what real power means, and beauty and power are interchangeable expressions. But let us say, at any rate, that if injustice has been done to Indian art, it has been done to many other forms of art ; it is only perhaps during the last 50 years that the earlier forms even of Italian art have been what we now call properly appreciated, and there is a danger of reaction in the opposite direction. We find now there is a tendency, especially in France and Germany, to understand the extraordinary ability and the importance of Indian art.

It seems to me extremely unjust that we should have studied Chinese art so closely during the last few years, when we realise that the whole of Chinese Buddhist art was founded upon Indian art ; that every single form was invented by an Indian artist ; that every attribute of beauty was a marvellous invention of Indian art. It was Reynolds I think, who said that even the greatest of artists only actually originated one or two ideas ; and if you allow yourselves, and I hope a good many of you here will allow yourselves, to become interested in Indian thought and Indian art, you will be amazed at the richness of invention, shown in the pure forms of Buddhist art, with which I will deal presently. At the same time, I have pinned up two or three of the very best examples I could find of Bactrian art.

The Bactrian art is the most corrupt form of Greek art possible, and is without any of the beauty and without the power that you find in the sculptures of the great Brahministic school. So that we have to rid our minds, first of all, of the idea that Indian sculpture is good because it fell under the influence of the Greek spirit. I think that

* An address delivered before the India Society, London, on the 4th July 1922.

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it is a very grave injustice to the greatest Indian minds, because for sheer originality I doubt whether there has been anything in the world at all quite like the invention shown by the Indian sculptors. If you consider Greek sculpture for a moment, you find on consulting your memories or a collection of photographs as to the amount of invention in Greek sculpture, how little Greek sculpture really is. There is nothing one dislikes more than to compare one branch of art with another, but we must realise that the Greeks did use one idea over and over again, as was done in the case of the Buddhist deity. I think if you look into the matter you will discover that the mass of Indian invention in the middle period of Indian art has not been equalled by any in the world.

I want to say again that a great deal of what we believe to be the Chinese genius, and a great deal of what we think to be Chinese spirituality, has been really an Indian invention, and I ventured to say some time ago in writing on the paintings of the Ajanta that the reason why Chinese painting seems more hieratic than Indian art to my mind is explained in this way : The Indians use the dress of their own day ; they use the culture of their own day ; they use, in portraying the beauty of the displays of ordinary people, the ordinary dress which they saw in the streets daily, and they gave a really noble impression of and the profundity of the invention, of Indian artists and craftsmen. At any rate, merely to take that one point, it does seem to me, given the fact of the great number of people who look upon Chinese culture as being the high-water mark of human effort, wonderful that the whole of the formulæ used by the Chinese should have been invented by Indian artists. The single invention of the seated Buddha was so formidable a thing that even to-day one cannot pass a shop with the crudest representation of the cheapest kind of Burmese or Indian Buddha without stopping to look at it. I know of no other single idea which has lasted with the same power as this one invention of Buddha sitting in meditation.

I think we are a little inclined to take all kinds of invention for granted. You will only find one or two world ideas with that inner vitality which allows them to go on when the form has become weakened and has become debased.

But the Buddha form is not by any means the only Indian form, and to-night, in the very short introduction I should like to give to Indian sculpture, I should like to divide the study of Indian sculpture roughly into three parts. The first is Buddhist art, and I should like to say at once that the same kind of injustice which has been done to Indian architecture on account of the overpraise of the Taj-Mahal has been done to Indian sculpture quite unwittingly by great scholars like M. Foucher, who really knew little about the great Brahministic schools. So the idea was born that just as Indian architecture was really influenced in its most beautiful form by Italian architecture, Indian sculpture was an absurd and fantastic invention with no element of truth in it. It was solely the accident of Greek conquest in Northern India, and it was the belief that the only really good Indian sculpture was the Bactrian or Greco-Indian work of art.

IV.—AJANTA FRESCO FRAGMENT IN THE BOSTON MUSEUM.

By ANANDA COOMARASWAMY.

THE fresco paintings on the walls of the excavated Buddhist monasteries and churches of Ajanta, in Central India (Northern Dekkhan) are not merely the main source[1] of our knowledge of Indian painting from the second century B.C. to the seventh century A.D. but the most important remains of ancient painting surviving anywhere in the world. All the themes are Buddhist : the paintings illustrate Buddhist theology, pseudo-historical scenes of the Buddha's life, or more often the Jatakas or stories of the Buddha's previous incarnations. At the same time, they

1. There are much less extensive remains preserved in the Ramgarh caves of Orissa, the Bagh caves in Central India, at Sittannavasal in Southern India, and at Sigiri in Ceylon.

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present a detailed, varied and living picture of contemporary life, and a portrayal of animals, tame and wild, such as can no where else be found. Here are battles, coronations, dances and hunting scenes, birth and death, riches and poverty, love and hate, wisdom and blindness, depicted in an almost endless and always moving panorama of edifying story-telling, by artists of great accomplishment, learning and sensibility.

How great a change has come over Buddhism and Buddhist art since the beginning, a thousand years earlier than the average date of the caves ! Buddhist thought has emerged from its monastic setting and become a part of the daily life of men—and animals—and in the process has been utterly transformed. The formal emphasis on the suffering which is inseparable from all existence is replaced by a profoundly sympathetic vision of life as a field of experience in which human impulses of love or hate are revealed in all their working both for good and evil. The idea of Buddhahood and sainthood attained by pure self-discipline is replaced by the ideal of the Bodhisattva—a being dedicated to the salvation of all things while he yet experiences life at its best and in the most exquisite environment of love luxury. Ajanta painting is the counterpart of classic Sanskrit literature.

The work is technically fresco, though not quite like the fresco-painting of Europe but rather a combination of fresco with tempera, a method still in use in India in which the surface of the plaster is kept moist until the painting is complete. At Ajanta the ground was prepared by applying a thick layer of mixture of clay, cowdung, powdered rock to the walls of the excavated monastery or temple, this basis adhering firmly to the porous volcanic rock in which the excavations are made. Over this was spread a thin coat of fine white plaster. The subsequent procedure is practically identical with that of the late mediæval Hindu (Rajput) paintings on paper. The composition is first outlined in red or black; "this drawing gives all the essentials with force or delicacy as may be required, and with knowledge and intention. Next comes a thinnish terra-verda monochrome showing some of the red through it ; then the local colour; then a strengthening of the outlines with blacks and browns, giving great decision, but also a certain flatness ; last a little shading if necessary. There is not much definite light and shade modelling, but there is great definition given by the use of contrasting local colour and of emphatic blacks and whites." (Herringham, *loc. cit. in fra.*)

The frescoes were first re-discovered in 1819 and have become well known, chiefly through the copies made by Mr. Griffiths and his pupils, published in *"The paintings in the Buddhist cave temples of Ajanta"* (London 1896-7) and the more recent copies by Lady Herringham and others, published by the India Society as *Ajanta Frescoes*. (Oxford 1915.) Still more recently coloured copies have been made by Japanese artists, and some of these have been well reproduced in the Kokka, Nos. 342,345,355,36[illegible] 374. The frescoes can be better studied, however, in an extensive series of photographs taken by Mr. V. Goloubew of which a few are published in Goloubew, V. *"Peintures bouddhiques aux Indes,"* Ann. du Musee Guimet, Vol. 40, Paris 1913 ; but only adequately studied on the spot with the aid of artificial light.

The Museum of Fine Arts has lately been so fortunate as to acquire a fragment of Ajanta painting, perhaps the only part of the original frescoes now surviving apart from the remains *in situ*. Until last year the fragment in question had remained in the possession of the descendants of General James Edwin Williams by whom it was removed from the caves early in the nineteenth century. Nowadays the Ajanta paintings are happily protected from any further vandalism of the same kind, being in the care of the Director of Archæology in H. E. H. the Nizam's dominions.

The fragment exhibits a group of four male figures complete from a little above the waist, a small fragment of another head, and some foliage. The two upper figures wear white headdresses and white garments: the third figure (left side) is nude so far as preserved : the upper left arm of this figure is linked with that of the youth below, who wears a white garment. Two of the faces show small moustaches : two of the five heads have curly hair, two have smooth hair, and another is shaved so as to leave four thick tufts of hair of which one is con-

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Ajanta Fresco In the Boston Museum

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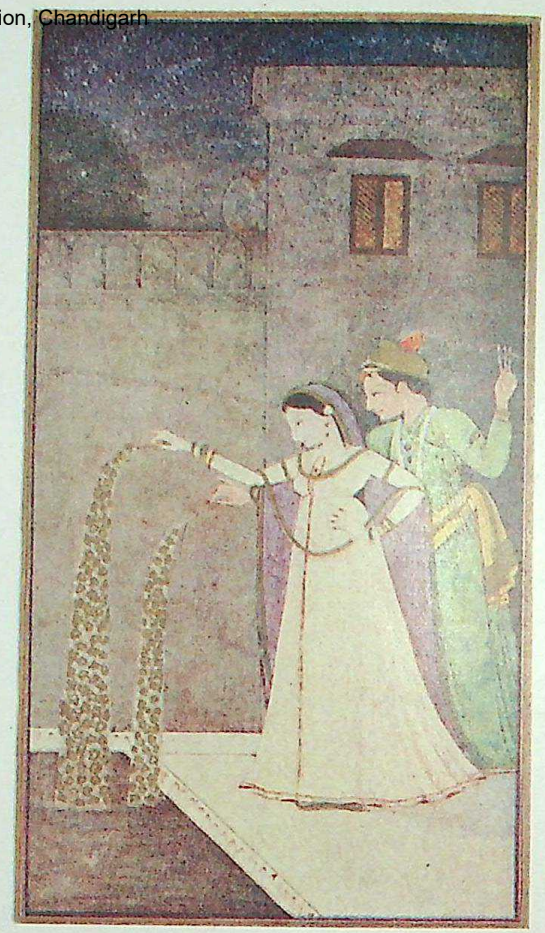
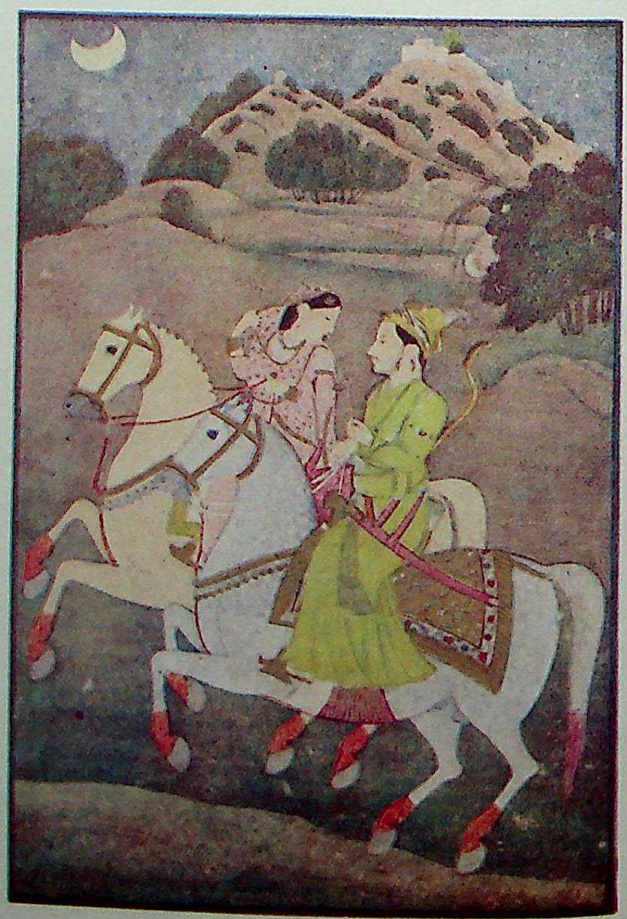
The Lady and the Gazelle.



Lovers letting off Fireworks over a Tank.

Girl Walking in a Starry Night.



Baz Bahadur and Rupmati riding by Moonlight.

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cealed in the actual painting. The modelling is clearly indicated, and indeed emphasized, as is often the case with paintings of Cave II: this is not a representation of light and shade as such, but simply of the plastic relief. The basis of the painting, which is well preserved, though somewhat cracked, is the usual thin layer of fine plaster above a basis of dried mud mixed with fine chaff which was applied to the rock surface. The prevailing colours are sepia, warm dark brown, warm black, brownish sage green, and ivory white. The fragment is almost certainly part of an illustration to some Jataka.

The description given in Sotheby's sale catalogue refers the painting to Cave XVI on the basis of comparisons with Griffith's copies at South Kensington, not reproduced in his book. The same ascription to Cave XVI (right aisle) has been made independently by Professor Cecconi and Mr. Sayed Ahmad on the spot, by the kindness of Mr. Ghulam Yazdani, Director of H. E. H. the Nizam's Archæological Department. The frescoes of Cave XVI, however, are now so much damaged, and the Griffiths copies at South Kensington so much injured by fire, that it would probably be impossible to identify the exact spot from which the fragment was removed. The fragment will be reproduced in colour in the Portfolio of Indian Art to be published by the Museum of Fine Arts this year.

V.—EXHIBITION OF INDIAN PAINTINGS AT THE BRITISH MUSEUM.

By CHARLES MARIOTT.

Until lately the whole subject of Eastern Art has been rather neglected in London. It is true that our museums, both the British and the Victoria and Albert, are well stocked with examples of Eastern Art; Indian, Persian, Chinese and Japanese; but though easy of access to the special student, these examples have not, in the past, been put forward in such a way as to make them interesting and intelligible to the general public. Lately, however, there has been a systematic attempt to remedy this defect by means of special exhibitions of works drawn from the permanent collections of the museums, each representing some definite phase of Eastern Art, in such an arrangement that the simplest person can get some idea of its general characteristics. Thus, in the Exhibition Gallery of the Department of Prints and Drawings at the British Museum, we have had in succession special exhibitions of Chinese Paintings, Japanese Colour-Prints and, at the moment, Indian and Persian Paintings and Illuminated manuscripts.

The aim of the present exhibition is to illustrate from the museum collections the schools of Indian and of Persian painting, supplemented by a few specimens of the pictorial Arts of other countries which have been strongly influenced by Indian Art and religion; that is to say, Eastern Turkestan, Tibet, Burma and Siam. The exhibition consists of 216 works, arranged as far as is convenient in chronological order. A copy by Mukul Dey from one of the earliest of the Ajanta frescoes, probably of the first or second century, A. D., introduces the subject, and the scanty survivals of Indian painting between the seventh and sixteenth centuries are represented by two Nepalese paintings recovered in 1908 from the Caves of the Thousand Buddhas near Tunhuang on the Western frontier of China by Sir Aurel Stein, and by a few other works from the same place. A series of Persian Illuminated manuscripts and Paintings leads up to an extensive collection illustrating successive phases of the Moghul School from the sixteenth to the early eighteenth century, and important examples of the purely Indian Schools of Rajputana, Jammu, Jaipur, and from the Kangra Valley. The exhibition ends with a few contemporary works of the Calcutta School. Thus the whole subject is effectively covered, from the Ajanta cave-temples down to the

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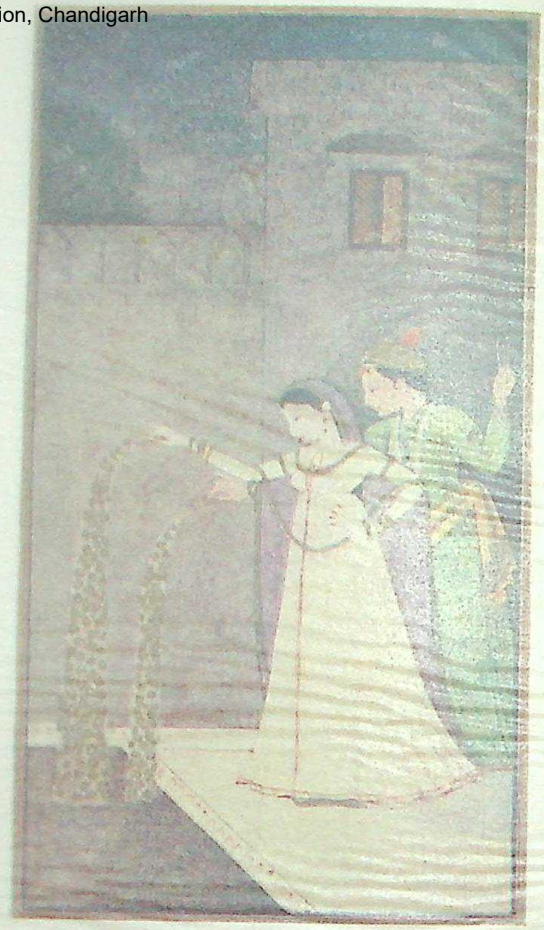

Lovers letting off Fireworks over a Tank.

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present day, and the catalogue contains an explanatory introduction by Mr. Laurence Binyon.

Almost of necessity, the attention of the ordinary English visitor is occupied firstly with a general comparison between Eastern and Western art, and secondly with an attempt to distinguish the characteristics of the different schools. Different as are the arts of Persia, India, China and Japan from one another, they have in common something which distinguishes them all from the art of Europe. What is this? Briefly, it may be described as an avoidance of realistic illusion. They are often minutely realistic in the representation of actual personages or events, but they make no attempt to deceive the eye. The result is that they are, even to the Western eye, purer both in pursuit of design and in the use of the actual materials. The drawing, even when it descends to detail, is more summary and rhythmical, colour is used for decoration and expression rather than for literal accuracy, and there is a noteworthy absence of those experiments in light and shade which bring objects into relief. But, to say that the art of the East is purer is not, necessarily, to say that it is "better" than the art of the West. The truth is, rather, that it expresses a different attitude to the material world; and that, for reasons which lie deep in the religions and philosophies of the respective races, the Western artist makes a more energetic attempt to subdue the facts of Nature in all their aspects, to the purposes of design; with the consequence that the purity of his art is often compromised by what may be called undigested material. Looking at the matter more closely, however, the Western visitor observes that there have been periods in the history of his own art when the differences between East and West have been less marked than at others. It was so at the time of the Italian Primitives, and it was so, again, in the early days of the English water-colour school. Not only that, but there have been at all periods individual Western artists who have seemed to approach more nearly to the ideals of the East —and that without any personal acquaintance with Eastern art. There is a striking instance in the work of the English artist John Sell Cotman (1782—1842); a collection of whose water-colours is, or was, being shown side by side with the collection of Indian and Persian paintings. Allowing for the differences of subject, there is a marked affinity between his treatment of landscape and that of both the Indian and Chinese painters. Without going too deeply into the subject, it may be said that both this and the often observed affinity between the Early Italian and Eastern painters are partly due to the question of materials; to the fact that neither fresco nor water-colour, nor the materials of drawing, lend themselves with the same facility as oil paint to that realistic illusion which, broadly, distinguishes Western painting from that of the East. The conclusion seems to be that, when the materials compel purity of style, the superficial differences between Eastern and Western art tend to disappear, while the deeper differences, due to religion and philosophy, remain. One may add, too, that the later phases of Western art—and independently of its conscious borrowing from the East through increased familiarity—tend to bridge the difference by disregarding realistic illusion in favour of design and expression. We may say, then, that art tends to be universal in character in proportion as it reposes upon feeling, and that we are liker in our dreams than we are in our conscious thoughts.

In attempting to distinguish the characteristics of the different schools, Persian, Moghul and Indian, the Western visitor is at the disadvantage of scanty knowledge both of the subjects and themes represented and of the peculiarities of style; but certain general impressions may be recorded. Using the words as they are commonly understood in discussing Western art, we may say that the Persian work is remarkable for Decoration, the Moghul for Character, and the purely Indian for Expression. Nowhere in the exhibition is there to be found such intense joy in colour for its own sake as in the Persian illuminated manuscripts; "Five poems of Nizami", made between 1539 and 1543 for Shah Tahmasp, with paintings by Mirak, Sultan Muhammad, Mirza 'Ali, and other artists; and throughout the Persian paintings one is struck by the flowing, calligraphic style of the drawing, and the patterning with flowers and blossoming trees, as if the chief concern of the artist were to deco-

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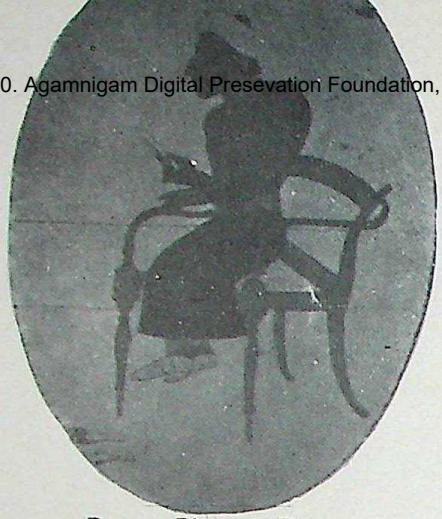


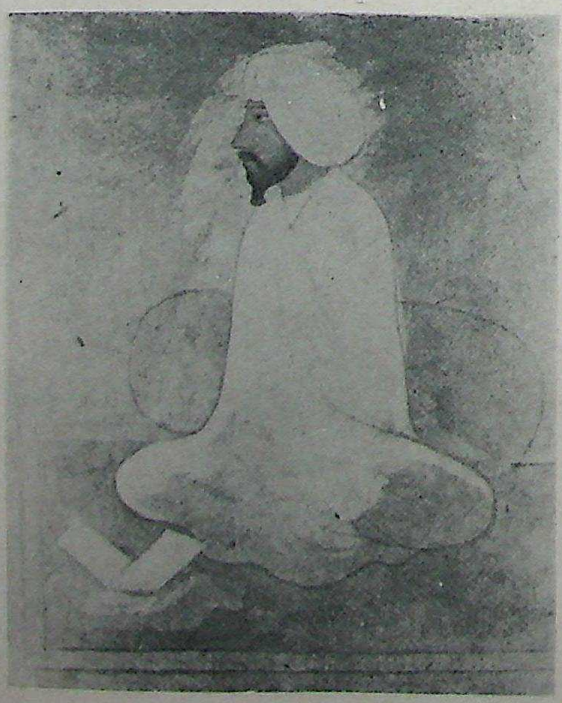
Dewan Bhawani Das
Banker of Maharaja
Ranjit Singh

Maharaja Ranjit Singh

A Portrail,
Delhi Miniature Style

Fateh Singh Ahluwalia

Jassa Singh Ramgathta
Founder of a Sikh Clan
Died 1816



Portrail of Sikh

Raja Sansar Chand
of Kangra
Died 1827

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rate the page. As between the Moghul and purely Indian paintings there is a distinction which corresponds in a remarkable way to a distinction in Western art: that between Realism and Expression. The remarkable individuality of the Moghul portraits, of both men and animals, the intense curiosity about the facts of nature, the accurate representation of "how the thing happened"—as in battle and hunting scenes and the occasional attempts at realistic relief; all these characteristics bring Moghul painting perhaps nearer to the more realistic phases of Western art than any other art of the East—except that of the later Japanese Colour-Prints; and it is significant that in several of the Moghul pictures in this exhibition there are obvious borrowings from the art of Europe. On the other hand, the moment we turn to the purely Indian paintings, we are conscious of something intensely sympathetic to that tendency in Western art which has lately been called "Expressionism". This is particularly noticeable in the illustration of Ragini subjects; which, to quote Mr. Binyon, "do not concentrate on the portraiture of men and things, but seek rather to make of their themes a kind of melody of fluid lines". In spirit, that is to say, they are in sympathy with the tendency in Western art, always present, side by side with Realism, but lately more consciously pursued, to make painting "approach to the condition of music", of which the chief modern exponent is the Russian artist, Kandinsky. Where these Indian paintings differ from Western "Expressionism", however, is in that they hold, entangled in the melody, so to speak, a much more definitely illustrative meaning.

To those of us who care more for the expressive than the realistic side of Western art, for the poetry of line and colour rather than for the explicit interpretation of character, these Indian paintings are the most attractive in the exhibition. Even to the unlearned, their descent from the early Ajanta frescoes is evident, in a lofty serenity of spirit in which both joy and sadness are delicately reserved, and in purity of style; and, indeed, in several examples, notably a drawing of "Nala and Damayanti hailing the moonrise", the difference from the Ajanta frescoes is hardly more than that of scale. Equally they represent a genuine folk-art, disregarding individual peculiarities in order to express the feelings and traditions of race. It would not be much to the point to describe individual paintings, but a few may be named for their special beauty; such as Asavari Ragini (connected with the Sri or Fortune Raga) "the snake charmer", from the collection of Sir Elijah Impey who left India in 1783; "Krishna and his playmates," the "Gopis and Cowherds," with its startling resemblance in style to a Greek vase-painting, and "Woman waiting for her lover under a tree on a starry night", both from the Kangra Valley.

VI.—THE SIKH SCHOOL OF PAINTING.

By SAMARENDRA NATH GUPTA.

TO a student of art the study of even a minor section of all artistic expression sometimes presents materials of considerable interest. Such an interest is evinced in the paintings of the Sikh period which show the last stage of the indigenous and essentially Hindu school of painting of the Punjab hills, commonly known as the Kangra school. Barring the Buddhist school which has a distinctly self-complete expression of Indian artistic culture, the Kangra school perhaps represents the biggest institution of Indian painting. That the Kangra school has a pre-Moghul ancestry is certain; for although actual records of this school of the pre-Moghul period have not been found, the theory of its having a pre-Moghul existence is very convincingly proved by the presence of certain types of paintings found in the Punjab hills having little or no direct influence of the Moghul school. The technique and treatment of such paintings give a clear indication of at least some of the aspects of pictorial art in the Punjab of

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pre-Moghul times. The Moghul school was essentially Indian in character and feeling ; and although it had the Persian school as its fountain head in the beginning, it owed much to the Indian schools for its inspiration and expansion. One of the sources which inspired and nourished the Moghul school was the art of the Rajput of Rajputana ; but there are unmistakable indications that the art of Rajputana alone did not regulate the formation of the Moghul school. As a matter of fact substantial records go a long way to show that the orthodox elements of the Rajputana school were not largely accepted by the Moghul masters. On the other hand the art of even the latter period of Akbar's reign clearly proves the establishment of a distinct school, the evolution of which cannot be fully explained unless we take the Kangra school into consideration along with the Persian and the Rajputana schools. It was perhaps the combination of these three institutions that produced the richness of the Moghul school. The Punjab lay on the high road linking Persia with the Moghul courts and it is more than possible that the artistic atmosphere of the Punjab inspired the Moghul artists almost to the same degree, if not more, as the Rajputana school. The Kangra school outlived the Moghul school by nearly a century ; for whereas the latter practically ceased to exist by the middle of the 18th. Century the former flourished quite prominently even a century later till finally it lost its self-expression and got dissolved in the hybrid Sikh school. The interest of the Sikh school therefore rests not on its intrinsic merits but on the fact that it shows the very last stage of an institution which once reached a very high degree of perfection.

The history of the political organization of the Sikh covers several centuries. It begins in the latter part of the 15th. Century when Guru Nanak preached the doctrine of his religion of eclecticism. He was a seeker of truth and his teaching brought him many followers. The faith of these men attracted many others and they gradually formed a purely religious and peace loving sect believing in the equality of men irrespective of caste and creed. This state of affairs however did not continue very long, and within forty years of the demise of Guru Nanak, the disposition of the Sikhs changed. From the time of Guru Arjan, the fifth Guru, the apostolic succession to the Gurushiip became hereditary because the Guru was no longer a mere mendicant or a preacher. He was the head of a growing organization which gave him both wealth and power and lived like a prince and kept large retinues. The persecution and ultimate death of Guru Arjan opened a new chapter in the history of the Sikh. The humiliated Sikhs rallied round their next Guru, Guru Hargobind, who for the first time armed his followers and initiated them into the mysteries of warfare. The martyrdom of Guru Tegh Bahadur made a deep cut in the heart of the Sikhs and when in Guru Govind Singh they found a soldier rather than a spiritual leader, their martial patriotism was fully roused and they quickly changed from a purely religious and peaceful people to a powerful martial clan. A state of confusion and unrest followed the death of Guru Govind Singh but the subsequent formation of the different *misls* or small confederacies gradually restored the process of the organization of the Sikhs. As long as these *misls* remained separate the Sikh power was not properly established. This was achieved by Maharaja Ranjit Singh who by dint of his high abilities, supported by a matrimonial alliance* succeeded in establishing a central paramount Sikh power. It was under the patronage of Maharaja Ranjit Singh and his immediate successors that the Sikh school of painting flourished.

There are hardly any indications to show the actual condition of pictorial art in the Punjab plains immediately preceding the Sikh period. While the natural isolation of the hills and the patronage of almost all the hill chiefs helped the indigenous art to sustain and flourish, the helpless condition of the plains only led to the destruction of all that was necessary for the existence of art. Neither did the plains offer any continuous patronage more or less essential for the existence and development of art on a large scale.

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* Ranjit Singh belonged to the Sukerchakia *misl* ; he married Mahtab Kaur, daughter of the widow Sada Kaur who was at the head of the Kanhia *misl*. The alliance gave Ranjit Singh control over the two *misls*.

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Dr. William Moorcroft
Vety, Surgeon to the East India Coy.

Mr. Herbert Benjamin Edwardes
He quelled the rebellion of Mulraj at
Multan in 1816

Guru Nanak
The Founder of the Sikh Religion
Died 1539.

Maharaja Sher Singh
Adopted son of Ranjit Singh
Assasinated 1843

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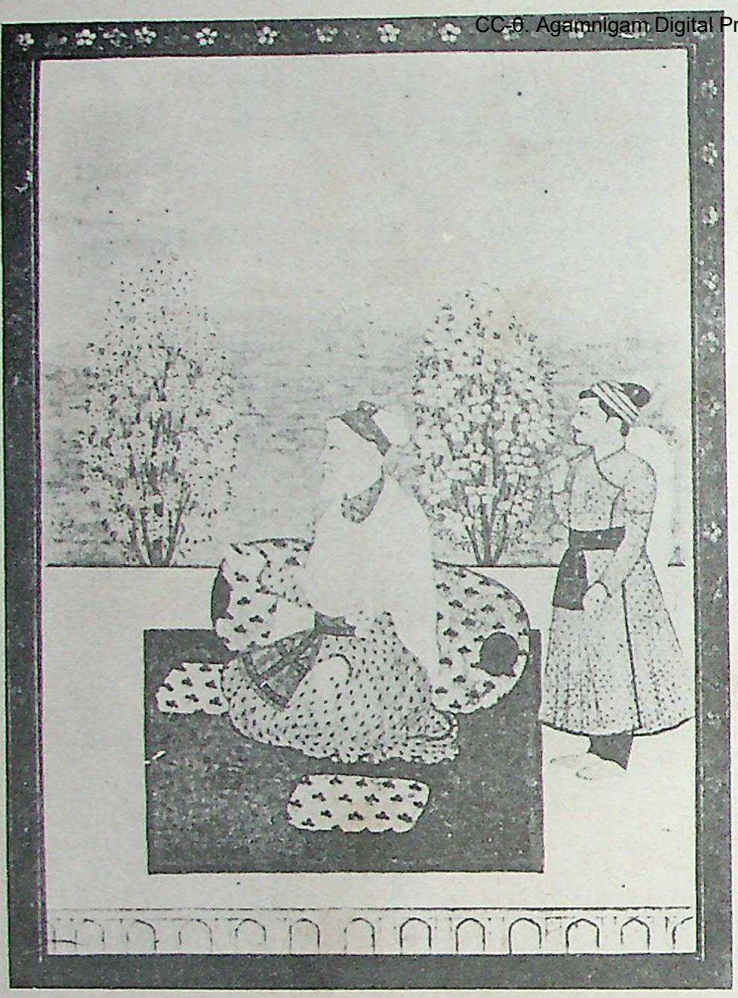
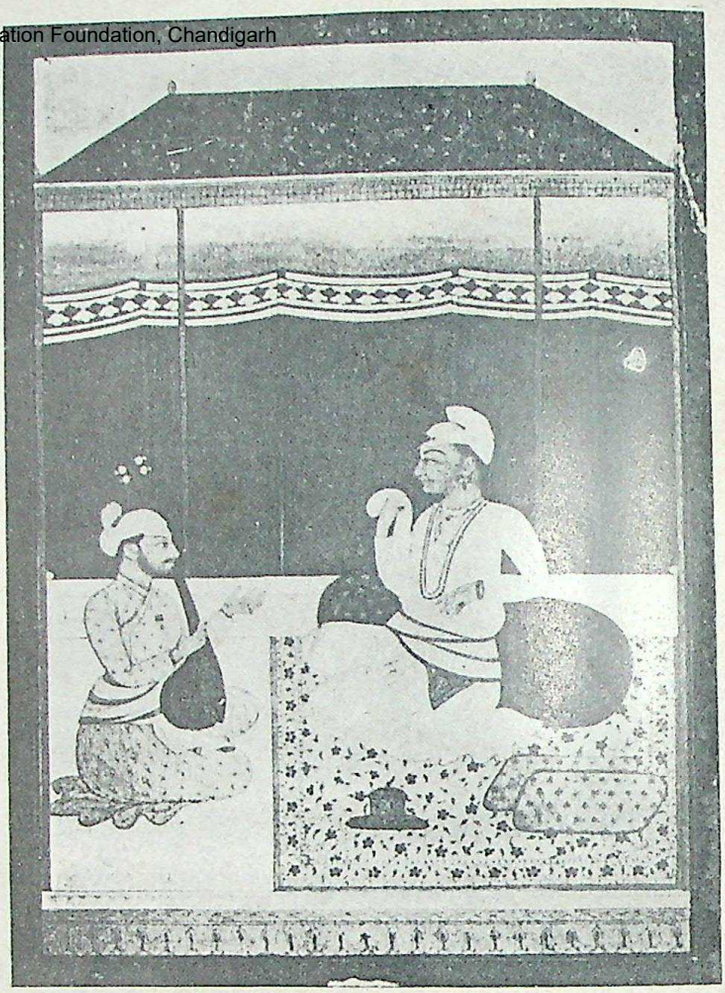


Guru Amardass



Guru Harkissen

Guru Har Rai

Guru Ramdass

After Originals in the Lahore Museum
By the Courtesy of the Curator, Mr. L. Heath.

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During the times of the early Moghuls the Punjab had its share in art productions. Then followed the period of the Sikh Gurus. The later Gurus had their martial pre-occupation but it is likely that some of them who came in close contact with the Moghul courts may have felt the charm and magnificence of the Moghul school which had already produced its best. The three Gurus Har Govind, Har Rai and Har Kishan had intimate relations with the Moghul court. Har Govind entered Jehangir's army and he went so far as to serve under Shah Jehan even after an imprisonment for twelve long years by Jehangir. Har Rai made an alliance with Dara Shikoh. The succession of Har Kishan in supersession of his elder brother Ram Rai, who was kept as a hostage in Delhi, was settled by the arbitration of Aurangzeb. We are told that this infant Guru was taken inside the *zenana* as an object of great curiosity. It is clear that during all this time the Moghul courts had a strong influence over these Gurus and it seems likely that some of them, living like princes as they did, may have lent their patronage to art in some form or other. The result of this patronage may have taken the form of portraits and some of the earliest portraits of the later Gurus naturally come under this category. Records of this kind of paintings are however very few and strictly speaking they have nothing to do with the Sikh school proper. The extremely interesting piece of this type of painting is produced in the portrait of Guru Har Kishan (Pl. III), which is strongly reminiscent of the Moghul school. The figure of Ram Rai, the elder brother of the infant Guru, standing with folded arms before his younger brother is pathetically suggestive of the assumption of power by the latter in supersession of the former.

With the death of Guru Govind Singh the Guruship of the Sikhs came to a close. A period of general unrest followed. The Moghul house was in the meantime waning and when the invasion of Nadir Shah and Ahmed Shah Durrani brought the chaos of rapine and plunder all possibilities for the production of art vanished and an æsthetic barrenness followed for a long time, till we come across some portraits of the period of the early *Misls* which may reasonably be said to indicate the first stage of the Sikh school. They were related *in toto* to the productions of the hill schools.

The establishment of a central government by Ranjit Singh brought the real foundation of the Sikh school. As a result of the frequent attempts at encroachment on the possessions of his mother-in-law Sada Kaur, by Sansar Chand of Kangra, Ranjit Singh came in close contact with the Kangra chief and for a number of years his attention was given to Kangra till the hill chief was reduced to the condition of a small *jagirdar*. The growing power and wealth of the new Sikh ruler naturally attracted some of the artists of Kangra and other hill states the power of which was fast waning. It was the work of these hill artists whose works executed under the patronage of the Sikh rulers which came under the Sikh school proper. Its chief contents are portraits of the Gurus, (Pl. III) the Sikh rulers and their courtiers including some Europeans who were in the Punjab during the Sikh period (Pl. II) ; group portraits of Durbar scenes ; paintings of subjects from Hindu mythology, particularly of Radha and Krishna ; love and other domestic scenes. Besides these, all of which are on paper, there are numerous frescoes on *chunam* on the walls of forts, (Pl. IV) Sikh *Samadhis*, Hindu temples and Sikh Gurdwaras and in the houses of Sikh chiefs throughout the Punjab. The object and composition of most of these are exactly similar to smaller Kangra paintings dealing with kindred subjects. The Kangra artists brought with them the traditions of their own indigenous school, but once they left the surroundings associated with their hereditary art they could not maintain their individuality for long. In the plains they came in contact with the growing influence of the Europeanised Delhi miniatures on paper and ivory (Pl. I). This seriously affected the work of the artists of the Sikh court who instead of keeping to their own traditions produced a hybrid art in which their hereditary art got hopelessly confused and mixed up with the pseudo-European school of Delhi.

The Sikh rule not only had an ephemeral existence but it had to wade through a most difficult time. The unsettled condition that followed Ranjit Singh's death was

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hardly favourable for either the existence or development of art. It was a period of bloodshed, intrigue and mistrust. None of the Sikh rulers after Ranjit Singh had either the time or the disposition to look after anything that did not directly effect their self-protection. Neither had they any serious experience of æsthetic emotions, nor had they the artistic training to realise what the loss of indigenous art traditions meant. Taking all these into consideration it appears wonderful how under such indifferent and chaotic conditions and within such a short period the Sikh school produced such innumerable works. That none of them come in the front rank of Indian paintings is a national misfortune for which both the artists and their patrons are responsible. Under different restful conditions and under the guidance of patrons of understanding this school may have proved itself worthy of the notable house of Kangra from which it descended ; by the glamour of new influences, it lost its own individuality and produced a feeble expression of hybrid art but attracted as it was by the glamour of new and alien influences, it soon lost its own individuality in its attempts at imitation and left an object lesson the repetition of which is to be avoided in the interest of national æsthetic development.

VII.—THE TRAINING OF ARCHITECTS IN ANCIENT INDIA.

By P. K. ACHARYA.

A mythical genealogy of the artists is given in most of the architectural treatises.[1] From the four faces of Brahma, the creator, are stated to have originated the four heavenly architects Visvakarman, Maya, Tvashtar, and Manu.[2] Their four sons are called respectively Sthapati, Sutra-grahin, Vardhaki, and Takshaka.

1. Manasara II. 10—19.
   Vastu-vidya (ed Shastri) I. 12—19 Brihat Samhita.
   Vastu-jnanam athatah Kamala-bhavanan muni-parampar-ayatam I
   Kriyate'dhuna mayadam vidagdha-samvatsara-prityai II

2. Tvashtar is obviously a professional name. To the other three names sevéral extant architectural treatises are attributed, *e.g.*—

(i) Visva-karma-prakasa, otherwise called Vastu-S'astra (Manuscript).

Another treatise bearing the same title has been printed by one Kshemaraja in Saka 1817 ; another at Benares in 1888. The same treatise is stated to have been translated into Bhasha under the title of Palaranvilasha by Mukula Saktidhara Sarma at Lucknow in 1896.

In Raja Rajendra Lal Mitra's Notices of Sanskrit Manuscripts (Vol. II, No. 731, p. 142) probably the same Manuscript bears the title Visva-karmiya Silpam.

In the Oriental Manuscripts Library, Madras, there is yet another Manuscript bearing the title Visva-karmiyam Silpa-Sastram.

The Visvakarma prakasa or Vastu S'astra is stated to have been founded on the revelation of Visvakarman, traced back successively to Brihadratha, Parasara, and Sambhu. The Madras Manuscript contains a statement referring to Visvakarma's debt to Brahma, Indra, Maya, Bhargava, Angirasa, Manu, Vyasa, and Bhrigu.

(ii) Six works are attributed to Maya :—

(1) Mayamata Vastu-S'astra (Oriental Manuscripts Library, Madras, Nos. 13034 to 13039).

(2) Silpa-S'astra Vidhana.

(3) Maya Silpa Satika.

(4) Mâya Silpa (A few extracts from this have been translated into English by Rev. J. E. Kearns in the Indian Antiquary, Vol. 230).

(5) Maya Vastu, text p. 33, published by V. Rama Svami and Sons, Madras, 1916.

(6) Maya Vastu S'astra, text p. 40, published by K. Lakshmana, in Madras, 1917.

(7) There is also another few pages of English translation of Mayamata in the Mackenzie Collection (India Office Library, London,) Translation, Class X, Sanskrit, 2s.

(iii) No work has yet been discovered with the authorship of which Manu is credited. But to one or other of the fourteen mythical Manus several architectural treatises, including the Manasara have referred as an authority. One of the Manu is stated in the Ramayana (Vol. I, pp. 5 and 6) to have been the architect who built the city of Ayodhya:—

Ayodhya nama nagare tatra silloka-visrut
Manuna manavendrena ya puri nirmita svayam II

Truly historical documents also refer to these names as actual builders, *e.g.*—

Manu-Maya Mandavya-Visvakarma-nirmitam. (Ep. Carnatica, Vol. V, part I, No. 265, text p. 530).

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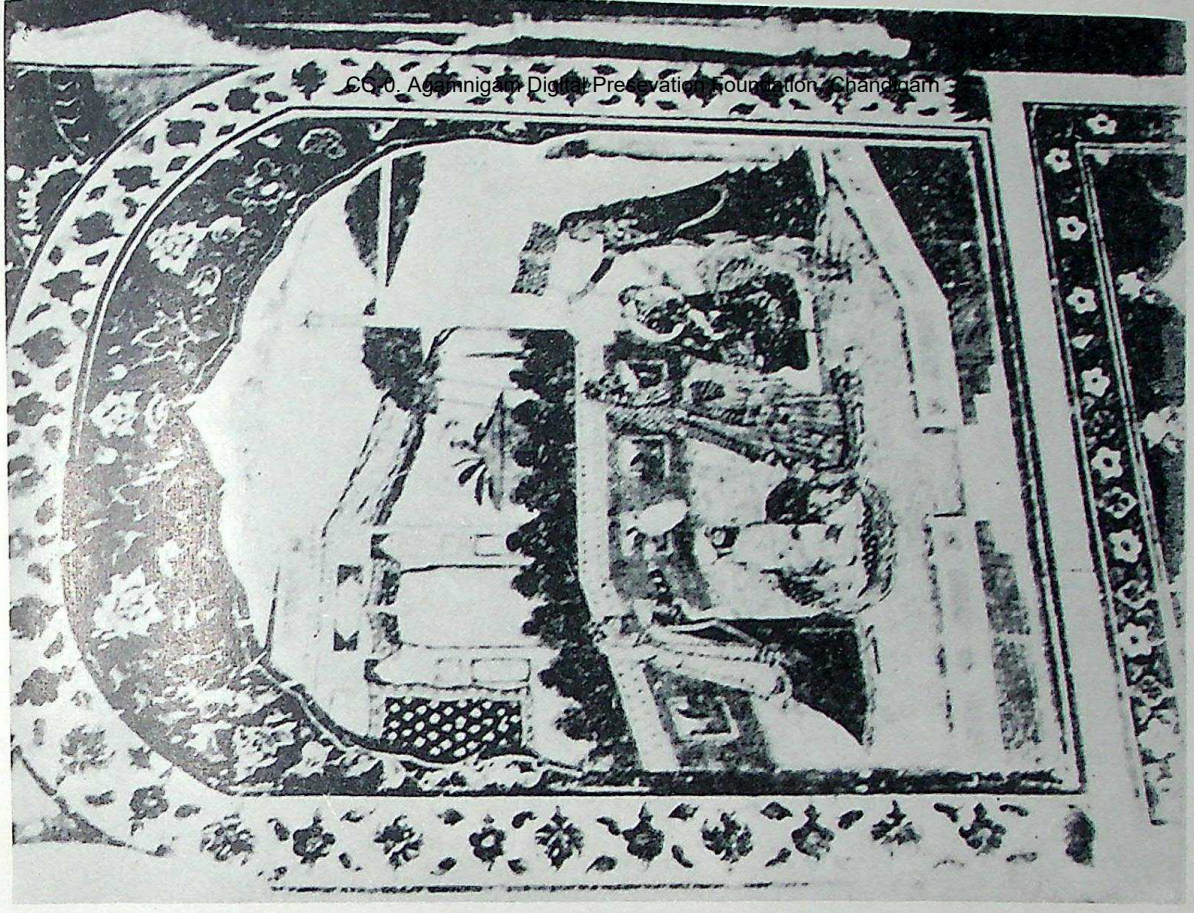

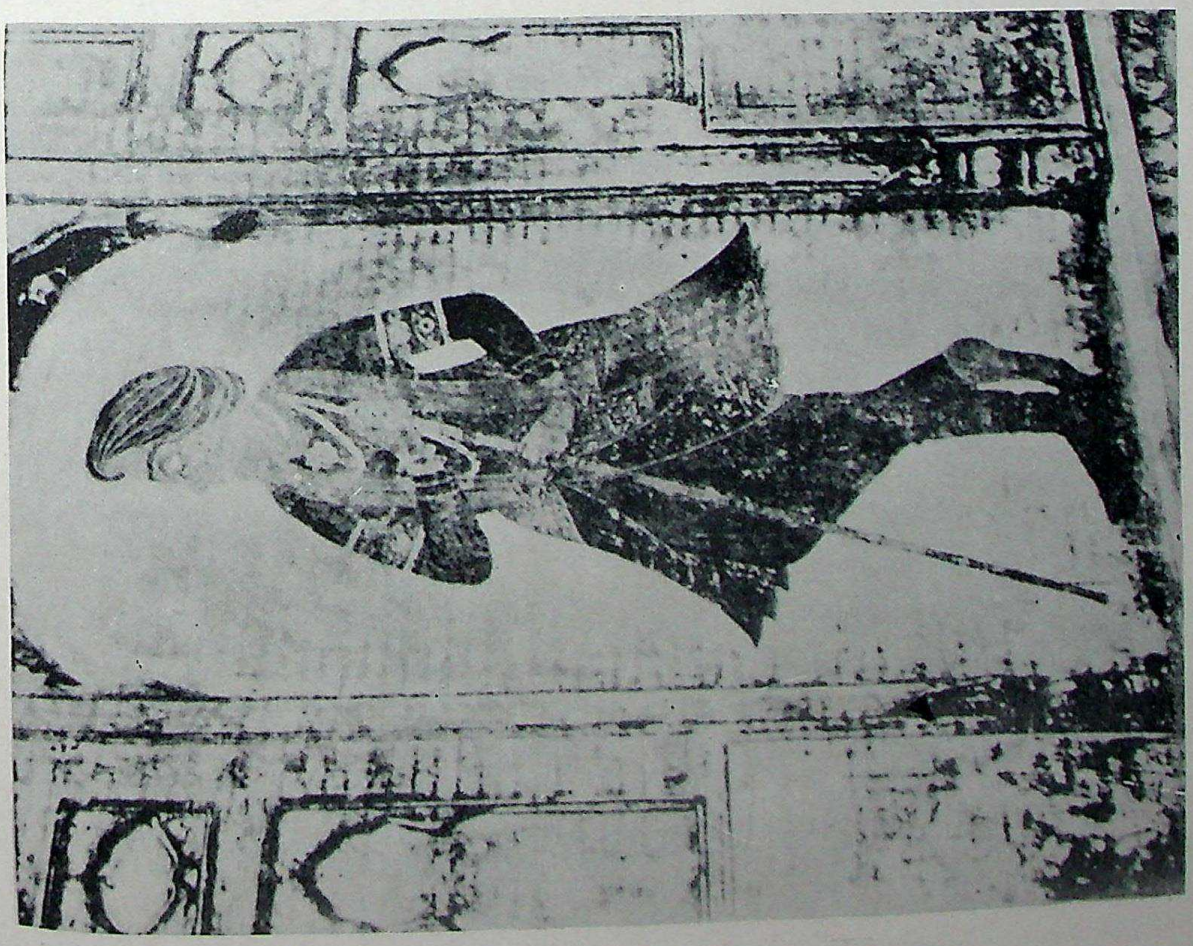

Wall Painting, Sikh School

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These four evidently represent the progenitors of the four classes of terrestrial artists. They form the guild of architects, each an expert in his own department, consisting of the chief architect or master-builder, the designer or the draftsman, the painter, and the joiner.

Sthapati is in rank the director-general and the consulting architect, Sutra-grahin is the guide (guru) of the other two, and Vardhaki is the instructor of Takshaka.[1]

Sthapati must be proficient in all the sciences. He must know all the Vedas. He must be endowed with all the qualifications of a supreme managing-director.[2] The master-builder must be a draftsman and able to design. He must be proficient in all S'astras. He must not be deformed by lacking in one or possessing too many limbs. He must be proficient in laws and compassionate. He must not be malicious or spiteful. He must be well versed in music. He must be of noble descent. He must be a mathematician and a historian. He must be content in mind and free from greed. He must be proficient in painting. He must know all countries. He must be truthful and possess self-control. He must not have any disease or disability. He must be above committing errors. He must be free from the seven vices (Manu VII, 47-8) *viz.*, hunting gambling, day-dreaming, blackmailing, addiction to women, etc. He must have a good name and be faithful to friends.

He must be an expert in the ocean of the science of architecture.[3] Thus, he must be very learned, meritorious, patient worker, dexterous, champion, of large experience, *kulina* (one who follows ancient custom, possesses modesty, learning, has fame ; performs pilgrimage, faithful, peaceful, practises meditation, gives charity).[4] He must be full of resources, and capable of application to all works.[5] Further, he must be acquainted with the use of instruments and should devote himself whole-heartedly to his work.[6]

He must also be a skilful draftsman of industrious habit, must possess wide outlook and be bold in temperament.[7]

Sutragrahin[8] should also be proficient in the Vedas and S'astras (sciences). But

---

[1] Sthapatis tu 'Sva-turyebhyas
trivys (for trisrinya) gururiti smritah
Sutragrahi gurur dvyabhyam.
Takshakasya gurur nama
Vardhakiti prakirtitah.
(M. II. 19-22.)

[2] Sthaptih sarva-sastrajnah ;
Veda-vich chhastra paragah ;
Acharya-lakshanair yuktah ;
Sthapatih sthapanayarhah;
Sthapanadhipatir yasmat
tasmat sthapatir uchyate.
(M. II, 19—30.)

[3] Sthapatih sthapanarhah syat
Sarva sastra-visaradah II,
(Vastu Vidya Vol. I, p. 12.)
Na hinango 'tiriktango dharmikas tu dayaparah II.
Amatsaryo' anasuyas'cha tantrikastv abhijatavan II
Ganitajnah puranajnah anandotma pyalubdhakah II
Chitrajnah, sarva-desajnah satyovadi jitendriyah II
Arogi chapramadi cha sapta vyasana-vayitah II
Sunama dridha-vandhuscha vastu-vidyabdhiparagah II
(Vastu Vidya, Vol. I, pp. 12-15.)

Here tantra implies stringed musical instrument, compare Vitruvius quoted below.

Usually 'dharmika' is taken to mean 'pious' or dutiful, but here, in view of the sense suggested by Vitruvius, it may be taken to mean 'proficient in law.'

[4] Achara-vinaya-vidya pratishtha-tirthadarsanam I
Nishtha sastis tapo danam navadha kula-lakshanam II

[5] Prajna medhavino danta dakshah sura bahu-sruta I
Kulina sattva-sampanna yuktah sarveshu karmmashu II
(Mahabharata, Vol. XII, pp. 3244; see also Vol. XIII, pp. 5073—74, and Vol. XIV, pp. 2520-24).

[6] Karmantikah sthapatayah purusha yankra-kovidad I
Tatha vardhakayas chaiva margino vriksha takshakah II
(Ramayana, Vol. II, pp. 80—3.)

[7] Vastu-vidnajno laghuhasto jita sramah I
Dirgha-darsicha surascha sthapatih parikirtitaha II
(Matsya Purana, see Pet. Dict.)

[8] Various etymological meanings of the term have been suggested, *e.g.*, sutragrahiti sutra-dhrist
(M., Vol. II, p. 23)
Sutra-graha, yah sutrani grihnati natu dharayati.
Sutra-graha, yah sutrani grihnati dharayati cha.
(Vartika of Katyayana on Panini.)
Vardhaki implies both carpenter and sculptor (Karle Cave Inscriptions No. 6, Ep. Ind., Vol. VII, p. 53.)

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the special branch of his study is measuring and he must be an expert in drawing.[9] On his part too it is necessary to possess the general knowledge of all the departments of the science of architecture and to follow the instructions of the master-builder.[10]

Vardhakî,[11] too, should have the general knowledge of the Vedas and the sciences. But the object of his special study is painting. Besides, like Sutragrâhin, he should have an idea of accurate measurement. He must also be able to design architectural and sculptural objects from his own ideas.[12].

Takshaka,[13] carpenter or joiner must be an expert in his own department, namely, carpentry. He should also be proficient in clay work. He must be a qualified and able man. He should have the capacity for application to his work. He should follow the instructions of his three superiors, namely, the chief architect, the designer and draftsman, and the painter, but at the same time he must be capable of doing all his works independently. And he should have aspiration to rise in rank. But he should be of good behaviour, clever, dexterous, learned in sciences, free from excessive desire for gain, and generous to forgive his rivals.[14]

Whatever might have been the actual custom in the period of the early S'ilpa-S'astras, in more historical periods no distinction has been observed in the division of either functions or ranks between the Sthapati, Sutragrâhin, Vardhakî, and Sutradhâra. These terms appear in historical documents to have been indiscriminately used.[15] Like the term artist in English, Silpin is the common epithet.

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9. Srutajnah sutragrahi cha rekhajnah sastra-vit-tamah.
(M., Vol. II, p. 31)

10. Sthapatyajnanusari cha sama-karma-visaradah II
Sutra-danda-pramanajno manonmana-pramana vit II.
(Vastu vidya, Vol. I, dp. 16 and 17.)

11. Vardhaki is stated to be one who advances the scheme and follows sutragrahin implicitly;
Vriddhi krit vardhakih proktah sutragrah-yanugah sada II
(M., Vol. II, p. 18.)
In the Mahabharata (Vol. p. 256 266) Vardhaki is called Takshana (-ka) not however in the sense of carpenter, but to imply executioner.

12. Vicharajnah Srutajnascha
Chitra-karmajno vardhakih
Vardhakir mana kormajnah
(M., Vol. II, pp. 32, 24)

13. Etymologically the term implies the cutter of timber for building purposes :—
Takshanat takshaka smritah
(M., Vol. II, p. 24.)
Takshanat sthula sukshmanam takshakah sa tu kirtitah
(Vastu Vidya. Vol. I, p. 13.)

14. Takshakah karma-vidyas cha bala-bandhu-dayaparah
(M., Vol. II, p. 33.)
Mrit-karmajno guni saktah
Sarva-karma svatantrakah I
Guru bhaktah sada-nishthah
Sthapatyady-anugah sada II
(Vastu Vidya. Vol. I, p. 19.)
Susilas chaturo dakshah
Sastrajno lobha-varjitah I
Kshamavanasya (-n syat) dvijas chaiva
Sutra dharah sa uchyate II
(Silpa-dipaka. Vol. I, p. 3.)
Compare also,—
Karmantikah sthapatayah
Purusha yantra kovidad I
Tatha vardhakayas chaiva
Margino vriksha takshakah II
(Ramayana. Vol. II, p. 2, 80.)

15. (a) Sutradhari implies—
Draftsman (Ep. Carnatika, Vol. V, Part 1, No. 133, Translation p. 163, line 2.)
(b) Vardhaki implies—
Carpenter / Sculptor } (Karle Cave Inscriptions No. 6, Ep. Ind. Vol. VIII. p. 53.)
(c) Sutradhara implies
Architect, artisan (Bheraghat Inscription of Alhavadevi, verses 33, 36, Ep. Ind. Vol. II, pp. 13, 17).
Mason (Inscription from Dabhoi, verse 112, Ep. Ind. Vol. I, pp. 1, 31, *cf.* First Prasasti of Baijanatha verse 36, Ep. Ind. Vol. I, pp. 107, 111.)
Sculptor (Verawal Image Inscription, line 5, Ep. Ind. Vol. III, pp. 303—11.)
Architect (Inscription from the Mahadeva Temple, verses 29 and 30, Ind. Ant. Vol. XIII, p. 165; Gaya Inscription of Vikrama Samvat 1429, line 9. Indian Ant. Vol. XX. pp. 313—315.
Similar instances could be multiplied, but the point seems to be clear.

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But the object of this article is to deal with the branches of studies absolutely necessary for the architect or artist to be thoroughly acquainted with.

Thus mere enumeration of a long list of accomplishments will not justify us to declare that the ancient architect was actually endowed with all these qualifications. So to decide the actual state of things with regard to the training of the architect, further critical scrutiny is necessary. And that is possible, in the absence of direct evidence only by examining the subjects treated in a standard work on architecture.

First of all it is necessary to be clear about the meaning or meanings of Veda, Sruti, and S'astra, which terms are generally used rather loosely in Sanskrit literature, because the architect is stated to be proficient in these branches of knowledge. In literature 'S'astra' is used to imply any instrument of teaching, any manual or compendium of rules, any religious book or scientific treatise, any sacred book or composition of divine or temporal authority! It is sometimes used in the sense of Vidya, meaning knowledge, science, learning, scholarship or philosophy. It also means practical arts such as agriculture, commerce, medicine, architecture, sculpture, painting. (*cf.* Silpa-S'astra, Vastu S'astra) 'Vidya has fourteen divisions, *viz.*, the four Vedas, the six Vedangas, the Puranas, the Mimamsa, the Nyaya and the Dharma or law; or with the four Upa-Vedas, eighteen divisions; others reckon thirty-three, and even sixty-four sciences generally known as Kalas or arts.' Obviously, therefore, the expression 'Versed in all S'astras' cannot be taken in an unrestricted sense. What the architect is required to know can, however, be deduced from his actual works and from the details given occasionally in the science of architecture (Vastu-S'astra or Silpa-S'astra).

In the Vastu-S'astra the term architecture is taken in its broadest sense and implies almost everything built or constructed. Thus in the first place it denotes all kinds of buildings—religious (temple), residential (dwellings), and military (forts), and their auxiliary members (columns, walls, floors, ceilings, roofs, doors, and other openings), and the component mouldings and ornaments, such as plinth, base, pedestal, shaft, entablature; fillet, listel, annulet, astragal, caretto, scotia or trochilos, torus, cyma, talon, ovolo or echinus. Secondly it implies the town-planning; laying out gardens, constructing market places and ports; making roads, bridges, gates; digging wells, tanks, trenches, sewers, moats; building enclosure walls, embankments, dams, railways, landing places (ghats), flights of steps for hills and ladders, etc. Thirdly, it denotes articles of house furniture, such as, bed-steads, couches, tables, chairs, thrones, wardrobes, baskets, conveyances, cages, nests, mills, etc. It also includes making dresses, ornaments such as crowns and head-wear, etc.

Architecture also includes sculpture and deals with carving and phalli, idols of deities, statues of great personages, images of animals and birds. Painting also forms part of architecture.

As preliminary matters, architecture is also concerned with the selection of sites, testing soil, planning, designing, finding out cardinal points by means of a gnomon, dialing and astronomical and astrological calculation.

Besides being an all-round good, clever, and intelligent man, why an architect is required to possess the general knowledge of all sciences (S'astras) and the special knowledge of mathematics, history, geography, music æsthetics, law, astronomy and engineering can be imagined when the list of qualifications is read with reference to the subject-matters of architecture mentioned here. The point is satisfactorily elaborated by Vitruvius.

Before proceeding further, it is profitable to note that the leading Roman architect, Vitruvius, suggested in the first century of the Christian era, in a more methodical and scientific manner, almost the same syllabus. "An architect" says Vitruvius (Book 1, Chapter I), "should be ingenious, and apt in the acquisition of knowledge..... He should be a good writer, a skilful draftsman, versed in geometry and optics, expert at figures, acquainted with history, informed on the principles of natural and moral philosophy, somewhat of a musician, not ignorant of the sciences of both law and physic, nor of the motions, laws, and relations to each other, of the heavenly bodies."

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It is familiar to everybody that for success in any profession in life one must be clever, industrious, honest and generous. It is also easily understood that an architect, who has got to do both manual and brain work must not be deformed and must be free from all disease and disability. According to Vitruvius he is required to be a good writer also, because an architect is to commit to writing his observations and experience, in order to assist his memory. Drawing is employed in representing the forms of his designs. Geometry which forms a part of mathematics affords much aid to the architect, to it he owes the use of the right line and circle, the level and the square, whereby his delineation of buildings on plane surfaces are greatly facilitated. Arithmetic estimates the cost, and aids in the measurements of the works ; this assisted by the laws of geometry, determine those abstruse questions wherein the different proportions of some parts to others are involved. The science of optics enables him to introduce with judgment the requisite quantity of light according to the aspect. Unless acquainted with history, he will be unable to account for the use of many ornaments which he may have occasion to introduce. For history, the expression 'Purana' is used in the Indian literature and it implies mythology or mythological stories which are as a rule depicted in the buildings of a nation. There are, however, other uses of history for an architect.

"Moral philosophy" says Vitruvius "will teach the architect to be above meanness in his dealings, and to avoid arrogance ; and will make him just, compliant, and faithful to his employer; and what is of the highest importance, it will prevent avarice gaining an ascendancy over him ; for he should not be occupied with the thoughts of filling his coffers, nor with the desire of grasping everything in the shape of gain, but, by the gravity of his manners and a good character, should be careful to preserve his dignity." These precepts of moral philosophy are prescribed by our Indian authorities almost in the same terms. We have seen above that the architect is required to be of noble descent, pious and compassionate. He must not be malicious or spiteful. He must be content and free from greed. He must be truthful and possess self-control. He must be above the seven vices, namely, gambling, blackmailing, addiction to woman, etc. He must be faithful to his employer. He must not have excessive desire of gain. He must be of good behaviour and generous enough to forgive his rivals.

"The doctrine of physics is necessary to him in the solution of various problems ; as for instance, in the conduct of water, whose natural force, in its meandering and expansion over flat countries is often such as to require restraints, which none know to apply, but those who are acquainted with the laws of nature." This matter too has been more exhaustively discussed in various chapters of the Manasara.

"Music assists him in the use of harmonic and mathematical proportion.' In these matters, the Manasara is rather too elaborate, in most individual cases, nine proportions have been suggested and the selection of the right proportion and harmony has been made dependent on the application of the rules of six formulæ which are treated in a very technical manner based on mathematics. According to Vitruvius, music is, moreover absolutely necessary in adjusting the force of the balistae, catapultae, and scorpions in whose frames are holes for the passage of the homotona, which are strained by gut-ropes attached to windlasses worked by hand spikes. Unless these ropes are equally extended, which only a nice ear can discover by their sound when struck, the bent arms of the engine do not give an equal impetus when disengaged and the strings, therefore, not being in equal states of tension, prevent the direct flight of the weapon." A knowledge of music is especially useful to the architect in building theatres, lecture rooms, and such other halls where the spread of sound is taken into particular consideration. Both Vitruvius and the Manasara are equally enthusiastic on speaking on it. The former further says that the architect "would, moreover, be at a loss in constructing hydraulic and other engines if ignorant of music."

"Skill in physics enables him to ascertain the salubrity of different tracts of country, and to determine the variation of climates, for the air and water of different situations, being matters of highest importance, no

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building will be healthy without attention to these points." Most elaborate description on the selection of site and the examination of soil is given in the Manasara and other architectural treatises. The salubrity of the tracts is minutely ascertained with reference to the site where a village, town, fort, palace, temple, or dwelling house is to be built. The soil is examined with regard to its shape, colour, odour, features, taste and touch. The elevation of the ground as well as the luxuriant growth of certain plants, trees, and grasses on the ground are also minutely examined. "Law should be an object of his study especially those parts of it which relate to party walls, to the free course and discharge, of the eaves' waters, the regulations of cesspools and sewage, and those relating to window lights. The laws of sewage require his particular attention that he may prevent his employers being involved in law suits when the building is finished. Contracts also, for the execution of the works, should be drawn with care and precision ; because, when without legal flaws, neither party will be able to take advantage, of the other."

Law as explained by Vitruvius is not mentioned in so many words in the lists of accomplishments given in the Vastu S'astras quoted above. But most elaborate instructions are given in these treatises on the party walls, sewage system, windows and other openings."

"Astronomy instructs him in the points of the heavens, the laws of the celestial bodies, the equinoxes, solstices, and courses of the stars ; all of which should be well understood in the construction and proportion of blocks." In the Vastu S'astras dialing is an important subject but astronomy which is always mixed up with astrology, has been drawn upon particularly with regard to the auspicious moment invariably observed in almost all matters.

Vitruvius has added an explanatory note on the expression 'all sciences' of which the architect is required to have sufficient knowledge. This explanation will indeed throw a clear light upon a similar expression, Sarva S'astra, used by the Indian authorities. But for the following note of Vitruvius, we should have taken Sarva S'astra, as an exaggeration which is very often found in the Sanskrit literature to imply nothing more than general knowledge.

"Perhaps to the misinformed mind," begins Vitruvius, "it may appear unaccountable that a man should be able to retain in his memory, such a variety of learning ; but the close alliance with each other, of the different branches of science will explain the difficulty. For as a body is composed of various concordant members, so is the whole circle of learning in one harmonious system."

"On this account, Lythius, the architect of the noble temple of Minerva of Priene, says, in his commentaries, that an architect should have that perfect knowledge of each art and science which is is not even acquired by the professors of any one in particular." This seemed rather too much to Vitruvius ; so he asks "how can it be expected that an architect should equal Aristarchus as a grammarian, yet should he not be ignorant of grammar. In music, though it be evident he need not equal Aristonenus, yet he should know something of it. Though he need not, excel, as Apelles, in painting, nor as Myron or Polycletus, in sculpture, yet he should have attained some proficiency in these arts. "Thus also in other sciences," concludes Vitruvius, "it is not important that pre-eminence in each be gained, but one must not, however, be ignorant of the general principles of each. For in such a variety of matters, it cannot be supposed that the same person can arrive at excellence in each, since to be aware of their several niceties and bearings cannot fall within his power . . . . . wherefore Pythius seems to have been in error, forgetting that art consists in practice and theory. Theory is common to, and may be known by all, but the result of practice occurs to the artist in his own art only. The physician and musician

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18. Quotations from the following authorities will be found in the author's dictionary of architectural terms under Bhu Pariksha :—

Manasara	Vasishtha Samhita
Brihat Samhita	Vastu-pradipa
Garga	Narada
Visvak	Griha-karika
Kasyapa	Bhrigu
Vastu-ratnavali	Silpa-dipaka, and

Bhavishya Puran, etc.

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are each obliged to have some regard to the beating of the pulse, and the motion of the feet, but who would apply to the latter to heal a wound or cure a malady? So, without the aid of the former, the musician affects the ears of his audience by modulations upon his instrument. The astronomer and musician delight in similar proportions, for the positions of the stars, which are quartile and trine, answer to a fourth and fifth in harmony . . . Throughout the whole range of art, there are many incidents common to all. Practice alone can lead to excellence in any one. That architect, therefore, is sufficiently educated, whose general knowledge enables him to give his opinion on any branch when required to do so. Those unto whom nature has been so bountiful that they are at once geometricians, astronomers, musicians, and skilled in many other arts go beyond what is required of the architect."

VIII.—BUDDHIST PAINTINGS FROM CHINESE TURKESTAN.*

By AGASTYA.

THE valuable finds which that intrepid explorer and archæologist Sir Aurel Stein recovered from the sands of Western China in the course of his repeated visits to Central Asia have at last been made public in an adequate manner, thanks to the liberality of the India Office. Following upon the publication of *Serindia* which has set forth the results of the expeditions with exhaustive details, a supplementary volume of plates has now been published, under the auspices of the Secretary of State, accompanied by an excellent descriptive text by the discoverer himself and an admirable Introductory Essay by that well-known and accomplished *cognoscenti* of Far Eastern Art, Mr. Laurence Binyon. The project of the present publication was indeed a happy one, as it secures adequate justice being done to the artistic, as distinguished from the iconographic and archæological value of the varied and valuable finds which receive attention in *Serindia*. By devoting a separate publication to the paintings from Tun-huang, these valuable materials for the history of Buddhist Art outside India, has been made easily accessible in adequate reproductions to a wide circle of the students of Far Eastern Art and help to a concentrated attention and a specialised study of the pictorial finds the value of which are apt to be overlooked in the bewildering mass of archæological matters which face the students in the four volumes of *Serindia*. Besides, the 48 magnificent plates are reproduced on a much larger scale than was possible in *Serindia*. Students are therefore greatly indebted alike to the designers of this publication as also to the patrons who made this publication possible. Under the expert guidance of Mr. Laurence Binyon the student is able to face and discuss the many novel and fascinating problems which these ancient pictorial finds raise. Most of these questions are discussed in Mr. Binyon's illuminating essay on the place the Tun-huang paintings in Buddhist Art. These pictorial relics were discovered in 1907 along with a mass of valuable manuscripts in one of the grottoes in the Caves of the Thousand Buddhas at Tun-huang in the province of Kan-su in the extreme Western Frontier of China. They consist mostly of votive paintings on silk, silk and linen banners of various sizes and some specimens of embroidery and some outline drawings. Most of the documents are dated, and it has been supposed that these treasures were hidden away soon after the close of the tenth century A.D., so that none of them are later than this date. Though found in one place, the paintings are not the product of one local

* THE THOUSAND BUDDHAS Ancient Buddhist Paintings from the cave temples of Tun-huang on the Western Frontier of China recovered and described by Aurel Stein, K.C.I.E., with an introductory essay by Laurence Binyon. (Bernard Quaritch.)—Price £7 10s.

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Amitābha with Attendants.

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school as one is likely to suggest at first sight. They vary in quality and treatment though they are all of Buddhist inspiration. There are specimens which are purely Indian in style, and probably Nepalese; there are examples of well-defined Tibetan style and there are several specimens which are entirely Chinese, and lastly there are a number which contain Indian, Chinese, and possibly Tibetan elements in varying proportions, but are in an intermediate style, and may safely be held to be the product of local schools of Chinese Turkestan and of the region which, on the East, joins it to China proper. As Mr. Binyon points out in the paintings the Indian element is very strong. "The Caves of the Thousand Buddhas," excavated according to the old Indian tradition, are decorated with frescoes which recall those of Ajanta. It is the colony of Indian Buddist painting outside India. These paintings seem to offer some of the missing stages through which the Indian tradition passed to flower out in the Chinese Buddhist Art. Buddhism, and with it Buddhist Art travelled from India proper by way of the extreme North West frontier, the Valley of Peshawar, then known as the Kingdom of Gandhara, thence to the countries lying North, and so eastwards by the great trade-route across the desert to China. For 300 years from second century B. C. Turkestan was a Chinese protectorate. It again recovered its influence in the seventh century under an Empire of the T'ang dynasty. During the earlier period the influence of China was confined mainly to administration and to have affected little the culture of the people. During the later centuries the art of China was a potent element in the civilizing factor which was primarily provided by Indian Buddhism. From very early times the Hellenistic traditions of Asia Minor had also a share to contribute to Central Asian culture. And at Miran Sir Aurel discovered Buddhist shrines adorned with frescoes of the fourth century A. D. painted in the style of late classic traditon. But as Mr. Binyon points out, "fascinating as are these traces of Greece and the West in the midst of Asian deserts the influence of Hellenism was not profound or formative. India was the main influence on the culture of the cities on the oasis in the desert of West China." Yet the art of Turkestan is "full of mixed influences, the reflection of its civilization." The Indian element was quickly transformed to suit local conditions and in the confines of China proper was confronted with a highly developed artistic genius which soon fused the Indian tradition into the new fire of Chinese Buddhist Art. This flowered out in the art of the T'ang period (7th to 10th century). We have practically no record of the primitive phases of Chinese Buddhist art when China was formulating its Buddhist school under the first impulses of India. The few surviving specimens of the brush of Ku-kai-chi attributed to the 4th century do not bear any traces of Indian or Buddhist influence. T'ang art represents a full-fledged school, after a complete absorption of Buddhist motifs from India. And students who have admired the strength and delicacy of the T'ang school, have been longing for the study of materials which went to make up the magnificent art of this epoch. And Mr. Binyon has come to the conclusion that "the extraordinary interest of these paintings is that, though a great number of them are, as we might expect, obviously provincial productions, others belong to the central tradition of Chinese Buddhist paintings ; and as scarcely any such paintings of the T'ang period are known to exist, the importance of this group for the study of Chinese art, can hardly be over-estimated." Unfortunately the finds do not offer materials to help us to realise the nature and quality of T'ang Art at its best. By the end of the ninth century T'ang art had passed its meridian. And the earliest date that the Tun-huang paintings offer is 864 A. D. The others bear date of late ninth and early tenth centuries. It is somewhat difficult, therefore, to accept Sir Aurel's finds as containing the best representatives of T'ang paintings. Indeed the art of T'ang would not improve in its reputation amongst connoisseurs, if these silk paintings represented T'ang art at its best. In the various examples of T'ang-Buddhist sculpture which have been recently exported to Europe (e.g., the Early stone Kuan-yin exhibited at Musèe Cernuschi 1913) we are afforded ample glimpses into the quality of early T'ang art. And Mr. Binyon is also led to concede that these

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paintings "afford no adequate material" for comparison with the early phase of Chinese Buddhist Art. And if they represent (as some of them by inscriptions indicate they do) the late phase of T'ang painting, they do not help to enhance the reputation of the T'ang masters. In the absence of adequate materials to represent the central tradition of Chinese Buddhist painting, Mr. Binyon, we fear, is led to a somewhat exaggerated estimate of the merits of the paintings reproduced in Plates II and III. They do not offer anything more than what is familiar to us in Japanese Buddhist paintings of the same period. Mr. Binyon is however able to draw a very important distinction from the art of the 4th century. "One thing is at once noticeable and that is the altered ideal of the human form ; in place of the tall, slender proportions of Ku-kai-chi, T'ang arts ubstitutes shorter and more massive proportions. An ideal of power has superceded an ideal of grace." Mr. Binyon is perhaps right in attributing to the painting of Buddha attended by divinities (Plate XXXVIII) an earlier date than the rest. But this earlier antiquity does not, notwithstanding its affinity to the style of Ku-kai-chi, represent in the specimen a very high order of achievement. In judging of Buddhist painting the peculiar ideal of Buddha-worship which is an inheritance from India, is very often lost sight of. T'ang art is great not because of its strength and restraint and the fineness of its technical achievement—but because it pictures the central idea of Mahayana Buddhism to perfection and with the nascent strength of a primitive passion. It is great owing to its fidelity to the fundamental Indian conception and not because of the assertion of the peculiar Chinese genius. And in paying a compliment to the Chinese genius, it is as well to remember what the Chinese genius has borrowed, absorbed and assimilated. In scrutinising the beauty of the cup and its exquisite chinoiserie it is not fair to forget that the cup incidentally contains *amrita*—the nectar of immortality. These groups of paintings do not often answer adequately to the loftier aim and purpose of Buddhist art. They are of lesser merit than that of the early Wooden statues and Pottery Lohans of the T'ang period. They offer nevertheless very interesting and educative documents which show how the legends of the Buddha were translated into a Chinese dress —how the subject-matter, the imagery, and the canons of ideal forms are taken over from India and "fused in the fire of a different genius." There is a slight inclination to exaggerate the antiquity and quality of some of these paintings. While Buddhist sculptures of the T'ang period (618-905 A.D.) and even of the Wei dynasty (386-549) have come to light in abundance—there has been a comparative dearth of materials on which to judge the merits of Buddhist painting of the T'ang period. The earliest Chinese painter who worked on Buddhist subjects was Ku-kai-chi (4th century). Unfortunately none of his paintings treating of Buddhist subjects has survived—so that no material has yet come to light from which one could judge of the nature of Chinese Buddhist paintings before T'ang times. Even of Buddhist paintings of the early T'ang period, hardly any remnant has survived. Wu Tao-tzu, who belonged to the beginning of the eighth century, is not represented by a single surviving specimen.* Indeed this dearth of materials for the study of early Chinese Buddhist paintings, has made lovers of Chinese art rather thirsty of works of early T'ang painters. Mr. Binyon himself has been led to indulge in dreams of the lost masterpieces of the period—the fame and glory of which has justly raised expectations which have been clamouring for fulfilment. Now, amongst the Buddhist paintings brought from Tun-huang, there is one entitled "Four Forms of Avolokiteswara" (Fig. B.) which bears a date corresponding with the year A. D. 864. This is the earliest date found on any of the paintings. Others bear dates of the late ninth and early tenth centuries. Yet on the basis of comparison with this piece, Mr. Binyon seems to be anxious to attribute earlier antiquity to some of the undated specimens. "Comparing the picture reproduced in Plate XVI with other pictures which are dated, we can have little hesitation in assigning the great majority of the paintings to the second

* Mr. Fergusson in his *Outlines of Chinese Art*, p. 214, reproduces a Kuan-yin of the T'ang dynasty which he attributes to Wu Tao-tzu.

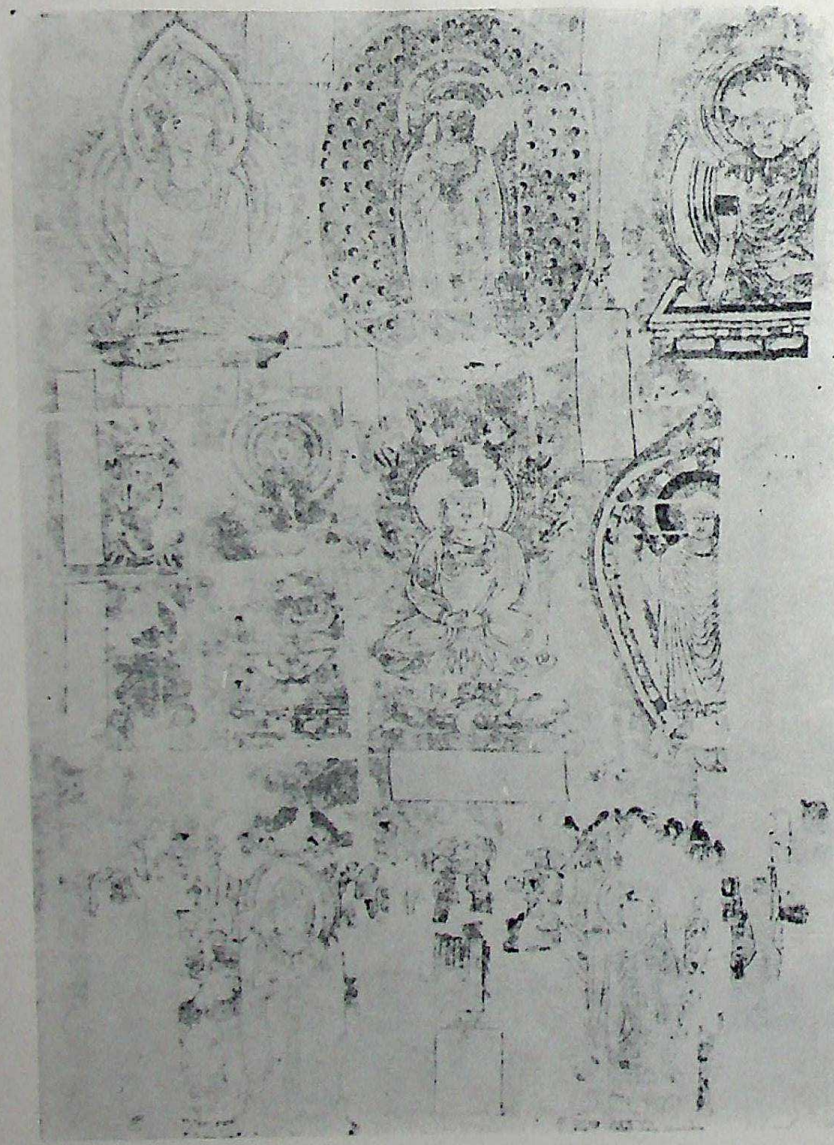

Fig. A

Sketches of A Chinese Artist After Indian Images.

Fig. B

Four Forms of Avalokitesvara.

Buddhist Paintings from Chinese Turkestan

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half of the T'ang dynasty (7th to the 9th centuries) and towards its close." Mr. Binyon himself demonstrates how rash it is to attribute an earlier date to paintings on the basis of a primitive aspect in style. Among the finds there is at least one painting (Plate XXXVIII) which seems to be in a style earlier than the rest. Yet this picture is dated A. D. 897 actually later than the "Four Forms of Avolokiteswara," similarly a woodcut dated A. D. 847 is much cruder and more primitive looking than another dated A. D. 864. "These facts and comparisons warn us of the danger of attempting to assign dates too confidently." Yet on the basis of manuscripts dated fifth century A.D. having been found with the painting, Mr. Binyon argues that "there is no reason why some of the paintings should not be considerably older than the earliest dated specimen." Mr. Binyon's suggestion may be true at least with regard to one fine piece, the one illustrated on Plate X—which may be older than the oldest dated example. The question as to how Indian subject matter was fused in the Chinese style is one of the debatable features of these paintings from Tun-huang. Mr. Binyon suggests that "as early as the fifth century, Chinese artists, as we know from sculptures at Yün-Kang, were copying the Gandhara types of the Bodhisattvas, though as M. Petrucci has observed, the Gandhara tradition at Yün-Kang "*a l'etat de debris, comme une chose finissante.*" It is incontrovertible that not a single specimen of Gandhara painting—has survived and the school of Gandhara sculpture terminated long before the fourth century. Mr. Binyon at one place suggests that the Gandhara school continued as late as the sixth century a supposition which is not even supported by Prof. Foucher. It might have survived in a very debased form in Khotan; but it is impossible to attribute to the latter any vitality or character which could have inspired Chinese Buddhist art. The frescoes at Miran near Lop, attributed to the 4th century, painted in the style of the late classical tradition, offer no affinity to Chinese Buddhist paintings. The Chinese' first acquaintance with the Buddha image may possibly have been in Khotan or some country "in the West"—(though the Chinese legends point to the first Buddhist image having come from India). Yet it is not permissible to argue merely on the basis of the formula and pattern of the Buddha image that Gandhara communicated Buddhist art to China. There has been an eager longing, from the very earliest times, in China, to seek the models of Buddhist images—as of Buddhist sacred literature, from the heart of India proper. As Mr. Binyon points out: "Buddhist images were introduced from India as early as the first century A.D., and were eagerly sought for and studied in succeeding times." And the drawing reproduced in Plate XIV (and here reproduced in (Fig. A) must be taken to represent one of many such sketches made by Chinese artists of Buddhist images from the most famous Indian shrines. Indeed, the sketches on this picture are of singular interest, as they represent a group of drawings made by a Chinese artist after Indian Buddhist statues—such as Huan-thsang—in the seventh century, might have brought back from his long journeyings among the sacred sites of India. With reference to this unique document, Sir Aurel Stein remarks that the "Indian style" of all these sketches are "unmistakably derived from the Greco-Buddhist art of Gandhara." It is difficult to endorse this view, as one at least of these sketches is accompanied by an inscription which describes it as a statue in the Kingdom of Magadha, a place where even the most pro-Hellenic of archæologists has not been able to smell Gandharan influence. In estimating the archæological value of these finds there has been, it seems to us, an inclination to discount the purely Indian contribution which has gone to make up the Chinese Buddhist art. It is indisputable that China very soon formulated its own peculiar and individual Buddhist school, which was in many respects different to the purely Indian formula, but the patterns, the canons, as also the inspiration of Buddhist images, undoubtedly came from India proper and was not derived from the debased and effete models of the Kushan stone-masons of Gandhara. According to the oldest account of Chinese painting—*Li-tai-ming-hua-chi* written by Chang Yen-yuan in the ninth century—there existed a large body of Indian paintings in China described in his history as "pictures of middle India" (*Madhya desha*, very well known as the centre of a

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school of painting). This description was completed in 658 A.D., so that a large mass of Indian masterpieces must have existed in China at the beginning of the T'ang period. We have at least the names of two Indian artists who settled in China and must have carried there the Indian tradition of Buddhist painting. Their names are Indra and Kapota. Mr. Binyon appears to exaggerate the Chinese influence on Tibetan painting. It is more related to, and directly influenced by, Nepalese art than has been hitherto supposed or acknowledged—for even as late as the thirteenth century, Tibet has imported Nepalese artists to execute its religious monuments. It is unfair to regard Tibetan painting as an offshoot of Chinese art ; notwithstanding the elements that it borrows from China, it has a character quite its own. Nepalese painting has also received rather cold treatment in this volume. Among the finds collected from Tuan-huang a series of Nepalese paintings have been found. As Mr. Binyon points out, " these are precious documents, because of the extreme rarity of Indian paintings of so early a period." Unfortunately they have not been chosen for illustration in this portfolio and one is unable to examine the estimate that " their artistic interest is but slight." We have been at some pains in indicating the debatable points which these highly interesting finds and their evaluation have raised. In this case the conclusions of an authority on Chinese art is not final. As M. Sylvain Lévi has pointed out: *" L'Art Chinois est a partir des Wei, si profondement penetre par l'influence du Bouddhisme et par l'imitation des modeles Indiens, qu'il est dans une certaine mesure le bein commun de l'Indianiste et du sinologue"* These paintings therefore deserve further study and criticism from their relation to Indian painting and its Buddhist traditions. That such a study has been greatly facilitated by their publication in such an accesible form, with beautiful colour plates accurately reproduced, is a matter of congratulation which all students of Buddhist painting owe to Sir Aurel Stein, whose full and erudite notes on the plates are such a valuable feature of the portfolio. By the generous courtesy of the India Office, and through the kindly intervention of Mr. Binyon, we are able to reproduce here one of the colour plates which embellish this sumptuous publication on a very fascinating phase of Asiatic paintings.

REVIEWS.

KARL With: Java (Brahmanic, Buddhistic and indigenous architecture and sculpture in Java) *Folkwang Verlag, Hagen 1920* 165 Ill. and 13 plans.

This book is as much a representation as it is an interpretation; it revives Javanese art to live in our own mind into which it enters in visual form on a way prepared by intuitive understanding and by a constructive logic of thought, adequate to and derived from Javanese form. Stating beforehand the philosophic foundation, and none else is of deeper significance for Javanese as well as Indian art, the erotic life instinct and the metaphysical instinct of cognisance are found to be the leading principles of Indian and Javanese spirituality and art. Thus the volume, the main constituent of Javanese architecture, represents the whole of earthly existence with all passions and limitations. But as matter and spirit, though opposite principles, form one insoluble whole, so the principle of the volume is faced by that of space. " The impenetrable volume, limited on all sides is faced by unfathomable and infinite space. This eternal, infinite and universal space is interlaced with the volume, points to the volume and is identified with it. It determines the volume and extols it to a metaphysical power. The all-sidedness of the volume changes into totality of space; the volume appears to be a modification of this space which, with regard to its limitless expansion equals the dimension of the world-soul, the volume itself becomes at the same time the artistic power of reality and the metaphysical revelation of infinite space." " These two main problems of art correspond to the main problems of philosophy. They are equally fundamental and universal. In the same measure as all spiritual activity consists in parabolic expression and transcendentalism, and in the fusion of opposed elements, does the inner meaning of architecture result from the interchange of limited and limitless components, from material components and those without function, from real and metaphysical effects, from the simultaneousness of materialism and spirituality, from earthly and heavenly harmonies that unite in one rhythm, from the subordination of every fact under the measure of transcendental significance,

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school of painting). This description was completed in 658 A.D., so that a large mass of Indian masterpieces must have existed in China at the beginning of the T'ang period. We have at least the names of two Indian artists who settled in China and must have carried there the Indian tradition of Buddhist painting. Their names are Indra and Kapota. Mr. Binyon appears to exaggerate the Chinese influence on Tibetan painting. It is more related to, and directly influenced by, Nepalese art than has been hitherto supposed or acknowledged—for even as late as the thirteenth century, Tibet has imported Nepalese artists to execute its religious monuments. It is unfair to regard Tibetan painting as an offshoot of Chinese art; notwithstanding the elements that it borrows from China, it has a character quite its own. Nepalese painting has also received rather cold treatment in this volume. Among the finds collected from Tuan-huang a series of Nepalese paintings have been found. As Mr. Binyon points out, "these are precious documents, because of the extreme rarity of Indian paintings of so early a period." Unfortunately they have not been chosen for illustration in this portfolio and one is unable to examine the estimate that "their artistic interest is but slight." We have been at some pains in indicating the debatable points which these highly interesting finds and their evaluation have raised. In this case the conclusions of an authority on Chinese art is not final. As M. Sylvain Lévi has pointed out: "*L'Art Chinois est a partir des Wei, si profondement penetre par l'influence du Bouddhisme et par l'imitation des modeles Indiens, qu'il est dans une certaine mesure le bein commun de l'Indianiste et du sinologue*" These paintings therefore deserve further study and criticism from their relation to Indian painting and its Buddhist traditions. That such a study has been greatly facilitated by their publication in such an accesible form, with beautiful colour plates accurately reproduced, is a matter of congratulation which all students of Buddhist painting owe to Sir Aurel Stein, whose full and erudite notes on the plates are such a valuable feature of the portfolio. By the generous courtesy of the India Office, and through the kindly intervention of Mr. Binyon, we are able to reproduce here one of the colour plates which embellish this sumptuous publication on a very fascinating phase of Asiatic paintings.

REVIEWS.

KARL With: Java (Brahmanic, Buddhistic and indigenous architecture and sculpture in Java) *Folkwang Verlag, Hagen 1920* 165 Ill. and 13 plans.

This book is as much a representation as it is an interpretation; it revives Javanese art to live in our own mind into which it enters in visual form on a way prepared by intuitive understanding and by a constructive logic of thought, adequate to and derived from Javanese form. Stating beforchand the philosophic foundation, and none else is of deeper significance for Javanese as well as Indian art, the erotic life instinct and the metaphysical instinct of cognisance are found to be the leading principles of Indian and Javanese spirituality and art. Thus the volume, the main constituent of Javanese architecture, represents the whole of earthly existence with all passions and limitations. But as matter and spirit, though opposite principles, form one insoluble whole, so the principle of the volume is faced by that of space. "The impenetrable volume, limited on all sides is faced by unfathomable and infinite space. This eternal, infinite and universal space is interlaced with the volume, points to the volume and is identified with it. It determines the volume and extols it to a metaphysical power. The all-sidedness of the volume changes into totality of space; the volume appears to be a modification of this space which, with regard to its limitless expansion equals the dimension of the world-soul, the volume itself becomes at the same time the artistic power of reality and the metaphysical revelation of infinite space." "These two main problems of art correspond to the main problems of philosophy. They are equally fundamental and universal. In the same measure as all spiritual activity consists in parabolic expression and transcendentalism, and in the fusion of opposed elements, does the inner meaning of architecture result from the interchange of limited and limitless components, from material components and those without function, from real and metaphysical effects, from the simultaneousness of materialism and spirituality, from earthly and heavenly harmonies that unite in one rhythm, from the subordination of every fact under the measure of transcendental significance,

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and from that generalisation which leads from appearance to existence. In this way the erotic and speculative tendencies which determine the entire spiritual life are repeated in exaggerated measure; for the architectonic activity is the most vital of all creative functions and at the same time the most mysterious and transcendental. And architecture is amongst all spiritual creations the most real creation, the most tangible embodiment, which touches the limits of the universe." "The identification of space and volume leads to an interpretation of the volume as if it were impenetrable and stiffened space. The generalisation of volume, which makes it the principle of reality, makes the volume itself the leading motif of architectonic ideas and their visualisation." (p. 26-27).

Dividing Javanese architecture into three groups, the first being represented by the stupa of Borobudur, the two others by Tjandi's and Viharas, Borobudur reveals itself as "a volume similar to that of the earth; earth is made to display its existence in this volume, where an exorbitant harmony connects all rhythms to unity." "With this movement of the volume in its entirety, a new rhythm—that of space—is put in competition. On all sides, the volume bursts out into the space of the universe and this space, infinite in its extension, reposes on the volume. The volume everywhere leads eccentrically towards space, into the infinite, space on the other hand leads from everywhere into the volume. It crystallises in the summit of the central dome, and makes the volume rooted in space. This space seems to soak in the volume and to cover it at the same time. It penetrates the volume in the form of niches, it perforates the stone-cloaks of the small dagobas, it impresses itself deeply into the volume, forming rings and channels of space which seem to foam on their borders. In this way the terraces around the stupa are built. We have to understand these profiles therefore in a twofold sense. Starting from the volume, they are the borders of matter—and seen from space viewed in a negative sense—they are the profiles of infinite space, a supernatural and strange structure of space. In this way volume and space effect upon one another and in the same measure as the volume is rooted in and changes into space, the all-sidedness of space is continued in the volume; space becomes modified into volume, it becomes penetrable and stiffened." (p. 31-32). Architecture (in Java and India) has the comprehensive structure of Indian philosophy. The strange unity of architecture and sculpture lies in the metaphysical consciousness of life's unity. In this way architecture is significant of totality in a twofold sense: as monument with regard to its form and as cosmic symbol with regard to its contents. Totality consists in completeness, art consists in infinite relationship and the Indian consciousness of life is that of unity. Completeness, relationship and unity fundamentally determine the existence of artistic form with its succession of architectonic and plastic features. These however are not apparent as change, nor as attributes or contrasts but as completeness, fusion and unity. Completeness however means manifoldness and non-exclusiveness; fusion means insolubility and identity and unity means a universal validity which transcends the single and the isolated."

"What we call a monument—including architectonic and plastic elements—represents the realisation of a metaphysical conception of the world and of a vision rooted in philosophy. Architecture and plastic are simultaneous expressions of one and the same consciousness of life and every single part of the monument is an organic member and participates in the metaphysical unity of the world. Because architecture and plastic are rooted in metaphysical experience, they achieved that harmony of correspondence, that in most communion which does not mean equality but which grants unity with regard to a third factor, i.e. the monument as an expression of unity rooted in metaphysical cognisance of the cosmos. Therefore no sculpture exists without architecture and no architecture without sculpture. The plastic form is founded on the same laws and metaphysical principles which determine architecture and philosophy, *i.e.* on the principles of totality, identity, transcendental validity, on the laws of serial succession, of the succession in horizontal layers of infinitude in the plain, of repetition and symmetry." (p. 42-43).

Within this fusion of architecture and sculpture, the two elements preserve their respective character for "all architectonic form is subject to universal space and to the gravitation of volume while all plastic form is subject to psychical space and to the contents of life that is to say inner experience dictates the form and figures are the embodiments of psychical events." (p. 46). "The wealth of plastic forms reflects the superabundance of tropical landscape and the rule of re-incarnation and as we see in an uninterrupted plastic succession, ornamental, plantlike, animal, human and superhuman forms. The whole of this pictorial decoration represents one gamut of plastic surfaces, from the relief which is sunk into the stone, from ornamental bands, from pannels in high relief to the single figure in the round, ornamental and pictorial disposition are directly dependent upon the architectonic form and the architectonic distribution and sequence of volume. Ornamentation and relief depend upon the architectonic surfaces; the sculptures in connection with the building and the single sculptures however depend upon the architectonic volume." (p. 49).

"The problems of Indo-Javanese sculpture are dealt with in separate chapters, devoted to ornamenation, relief (where the serial relief extended in breadth is distinguished from the relief pannels, of which height is the prominent direction and sculpture), here again sculpture coherent with the building is considered apart from single sculptured figures, as for instance, images, etc.). "Ornamentation is a connecting link between architectonic and plastic form, it amalgamates straight

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lines and curves into a uniform texture, it mixes line with plastic and symbol with decoration. Ornamentation pronounces or modifies strong architectonic and plastic accents; it connects or neutralizes, it gives rest, it illustrates and accentuates. But this ornamentation is not exhausted by its plastic decorative and compositional significance; for it is animated in a high degree and it is symbolically interpreted. In this respect the animation of plant, animal and human form is of special importance for it makes these combinations of form, expressive of actual relationship and not only of fantastic imagination." (p. 50).

Starting from the "metaphysical expressiveness" of architecture and passing the "symbolical expressiveness" of ornamentation we proceed to the "psychical expressiveness" of the relief. The relevant constituents of a relief are: "the elements of pictorial composition, the scenic composition of the figures, the representation of an event and psychic expression." (p. 55).

I doubt whether the author is right in assuming that "there existed certain compositional schemes. The compositional structure resulted from a division of height and length of the relief into three parts, by making a net of diagonal connections. In this way successive movements may follow the diagonal connection, or plastic accents as for instance, heads, knees, elbows heels, etc., may be placed where such diagonal net-lines intersect." (p. 58).

The construction seems too rationalistic in so far as the reliefs are epical and not hieratic. The purity of composition is enhanced by "a clear and purely plastic extension into depth which is achieved by an arrangement of the figures. Behind one another and by turning bodies, limbs, etc. in the round, without any perspectivic foreshortening or illusionistic construction. We have to consider closely this "space" of the reliefs in its relation to the architectonic space as defined above. "The space of the composition which corresponds to the plastic depth of the figures and embraces the event of the relief stands as spatial individuation so to speak between the universal space and the volume space. It is something special and different, with regard to the spatial expressions of the volume, because it is determined and organised by the relief composition and because it is not a transformation from space to volume; and it is something special and different from universal space because it is determined and limited in time. The composition of these reliefs is entirely supported by human figures. "The strong and independent effect of the reliefs—if composed with architecture and ornamentation,—consists in the figures which are employed in concentrated manner; the plastic effect therefore is that of endless curves, of plastic modulations in uninterrupted roundness, extending into depth and spreading over the surface. These forms however are intimately connected with the inner meaning of the representation. The inner meaning of the representation is of substantial significance with regard to the reliefs. [illegible] the relationship of forms is no longer based on the connection with the metaphysically infinite, but on that with the psychically infinite, which finds expression in the finite world. The inner meaning of the representations is expressed by a rhythmic succession of the figures, that is to say human form and psychical life determine form and expression. These reliefs are images of earthly life and of the psychical element in man which reaches beyond the body into transcendental depth. (p. 60-61).

"In every detail of these reliefs there is the life of actual reality inspite of the typical simplification, and inspite of this clearness, the relief has rhythmic and harmonic validity, and inspite of this formal neutralisation it is full with the intensity of some mood." (p. 62). Still architecture and sculpture are one insoluble whole and their connection is threefold. "There is, materially, unity of the architectonic and of the plastic volume, the architectonic volume protrudes without interruption out of the plastic volume or the plastic volume is imbedded into the architectonic volume; there is on the other hand a unity of principles, for plastic and architectonic form as well are rooted in the three dimensioned extension of volume in (the original) space; there is lastly a communion of functions, i.e. the plastic form is dependent upon the architectonic form and this dependence leads to corresponding forms and to reciprocal relations. But just here is the starting point where plastic becomes emancipated from architecture and the differentiation is due to different underlying motives, that is to say the principles of form—in common to architecture and sculpture—get a new meaning in sculpture through the underlying idea, expressed through scenes and figures. This refers especially to the principle of repetition to symmetrical frontality and to the central composition, all of which of course are parallel with the architectonic composition and moreover depend upon and are dictated by it, but at the same time, and this is the main point, they result independently from the underlying idea of the representation. Thus the material and the ideal foundation of the forms and their validity lie in the same direction and it is in this sense that we have to speak of a transformation of the architectonic and materialistic expression of form into a plastic idealistic expression of form." (p. 76-77).

In this way we have to understand all Indian and Indo-Javanese sculptures "in the round" which are not at all conceived "in the round," but are somehow flat or "frontal." "The sculpture 'in the round' is developed out of the wall, this wall however is no façade or surface but merely an aspect on a part of the three-dimensioned volume. The frontality of these sculptures therefore does not result from a notion of the surface, it does not follow from an abstraction with regard to the volume, but it is on the contrary the expression of three-dimensioned volume, compressed for one moment into an aspect of frontality." (p. 77). The

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sculptures 'in the round' the statues, carry on and intensify the principles of form and expression which determined the reliefs and the ornamentation. "With regard to form these principles are evidenced into the representation of the single figure, which has done away with the surrounding scene and the frame, and where the succession of ornamental motives or of the figures is replaced by one plastic figure consistent in itself.

With regard to the inner meaning however, states of transcendental existence or of elementary activity are represented. These however do no longer represent the infinite, but they embody the divine." (p. 84). "And it is the totality of these conceptions of God, which determine the architectonic plan (cf. plan I). The moment the religious and the metaphysical concepts change, the architectonic form also changes. Laws of thinking were made into laws of form, creations of thought into creations of form." (p. 86). Indian sculpture, on the other hand, taken in itself is unique amongst all sculptures of the world, for here "the actually earthly is reborn through art into transcendental validity." Herein lies the chief characteristic of Indian sculpture. Its Indianness consists in the twofold power of sensual and transcendental conception, of erotic and speculative experience, of vital and mental relation. On the one side there is a tropical and intense consciousness of the body, on the other side there is an intense metaphysical consciousness of the cosmos. And artistic form is the immediate expression of these views. "The basis of Indian artistic form may be called naturalistic, but we have to realise the Indian notion of the body which is critical and speculative, for the limits of the body to the Indian mind do not coincide with the limits of appearance and experience, and they are not merely accidental, but they are metaphysically necessary. Episode on the other hand effects upon matter until it is absorbed by the cosmic. Thus the body is the visible form of some psychical or transcendental factor, and the magic body of the Dhyani Buddha corresponds to his spiritual dimension. As the body, the 'naturalistic,' is interpreted in a spiritual sense we may call this mental process a speculative naturalism." (p. 90). This underlying interpretation of the human body, becomes tinged with a Javanese shade by "softness, simplicity, tranquillity and the surrender of humanity." (p. 92).

The Buddhistic Javanese sculptures differ essentially from those belonging to the 'Brahmanic' (Hindu) Pantheon. Borobudur with its figures appears as "overpowering peace, immovability, renunciation and salvation, far transcending all earthly things," and Prambanam with its Hindu figures appears as "agitation, heavenly joy, containing eternal change and not the eternity of the unchanged." The Brahmanic representations are expressive more of a physical than of a psychical state. Not what exists beyond all things, but what exists and works in the things themselves represents the commensurable element of the Brahmanic statues." (p. 94). "But howsoever great the local or temporal distinction be between Buddhist and Brahmanic works, yet all of them are intimately related and therefore the whole art of Central Java rightly may be called "classical Javanese art." The body everywhere is nothing but an experience of a superhuman, transcendental and metaphysical power: it is seen under different aspects at different times: once it is the bodily expression of a psychical state, *i.e.* the abstract, magical body; at other times it is the speculative, symbolical synthesis of elementary forces or the idealised representation of the God—as in human form. The spiritual is embodied and the body spiritualised, both gain reality as works of art. So one can speak alternately of a speculative, of a synthetic and of an idealising naturalism. The form has always an erotic origin, but its effect is transcendental." (p. 104). The characteristics of the Brahmanic sculpture of Central Java are brought to completion in Eastern Java. Here the elementary forces of the physical world grow in fantastic reality. "If Eastern Javanese sculptures have some similarity with the works from Central Java, this more probably is due to direct Indian influence than to that from Central Java. (p. 106). Eastern Javanese art, posterior to that of Central Java does not represent a further evolution of the latter, but it is based on new conditions and on new influences and is something new in itself and has only so much in common with the classical art of Central Java that both are Indo-Javanese. "Moreover Eastern Javanese art is not uniform in itself like the Central Javanese. It is based on two fundamentally different conceptions. The reason is that no longer the Indian element alone is ruling, and that the Javanese, the Malayan popular element has gained independent strength. At the same time we must not forget that the Indian influence there has a different origin and a different character from that of Central Java." And apart from that, influences from Further India and from China have to be noticed." The distinction between the Central Javanese and the Eastern Javanese style are with regard to ornamentation." In Central Java prevails a plastic modelling full of nuances, and only the plastic composition counts, while in Eastern Java the relief is kept flat and is cut deep and rectangularly into the ground so that the black shades of the ground form a pattern just as the modelled surface does (p. 51). Exhuberant imagination and a strange and passionate mood dissolves all things and bodies into ornamentation and symbols. And this fantastic ornamentation grows luxuriously over and obliterates architecture and the composition of the figures in the reliefs (p. 54). The reliefs are restricted to the surface and the origin of this new style is the puppet play, the Wayang. Types, scenic disposition and gestures too prove the independent novelty of Eastern Javanese art, which is rooted in the indigenous art of the people, uninfluenced by the monumental art of India. (p. 70-72).

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The two main streams of Eastern Javanese art can be traced from the thirteenth century onwards: the style of the Empire of Tœmapel has its origin in Southern India and that of Madjapahit is indigenously Javanese (p. 108). "The climax of the monumental style of the Brahmanic art of Eastern Java is reached in the figure of Durga killing Mahishasura. Its fantastic naturalism proves that the climax of Brahmanic art lies in Eastern Java while that of Buddhistic art is situated in Central Java. The climax of the indigenous Javanese, the Madjapahit style however is reached in the statuary art of Bali." (p. 113-115). The third part of Java, Western Java is not sufficiently known in its artistic products or by most of its works excel by an almost prehistoric primitiveness; some, which are developed further resemble Eastern Javanese work but not to such an extent that influence can be traced. The Western Javanese work is more spontaneous and forceful than the Eastern and naturally has nothing of its complicated refinement." (p. 119). "Javanese art is the art of an oasis of civilisation which is situated in a sea of tropical aborigins. In the beginning it is Indian colonial art on Javanese soil and at the end it is Malaic-Javanese popular art on the sediment which Indian art left in Java." (p. 120)

Dr. With enters into the spirit of Indian art by an intuitive understanding and he clearly expounds his view of the characteristic features and the evolution of Indo-Javanese art. He could perhaps have written the book in a much shorter but not in a better way. Some insignificant mistakes may be nentioned: The halo of the Kalasan Buddha (p. 92 ol. 49) has the shape of a lotus-petal leaf and not that of an "Onion;" the onion has no meaning in Indian symbolism. Why is the image from Wanasaba which in the text (p. 94) is rightly named Vishnu described in plate 94 as a Saivaite figure in Buddha-posture? And lastly the two worshipping figures (pl. 70) are distinctly male and not female figures, as mentioned in the note (p. 145). With's book is a standard work. It is strictly scientific and is itself a work of art. The notes and plans are exhaustive, the illustrations well selected and abundant and the printing and cover are admirable.

STELLA KRAMRISCH.

The National value of Art by Śri Aurobindo Ghose, published by the Prabatak Publishing House, Chandernagore, August 1922. Price As. 12.

THE self-imposed banishment of the Maxim Gorky of Indian nationalism from the sphere of politics has been productive of a rich harvest of philosophic and æsthetic studies which have offered the very positive background to political thought and his contributions on these subjects have more than compensated for the cessation of his activity in the arena of politics. In the heat and confusion of a disorganised political struggle characterised by a lack of æsthetic training too much stress has been laid on the mechanical and economical sides of Indian life and its regeneration and very scant attention if at all has been given to the synthetic and the spiritual side of Indian nationalism. In the struggle for attaining a mechanical political freedom—the agitators and most of their followers have gradually drifted more and more from all that is best in Indian civilisation and culture. The problem of Indian politics has been too often regarded as a fight for the loaves and fishes of the material world and less and less as a vital cultural conflict for the preservation of the integrity of India's spiritual heritage. We therefore welcome this little booklet of 68 pages reprinted from the *Karmayogin*, which within a very small compass deals with a very large subject with characteristic clarity and terseness. The author strikes the very keynote of his subject at the beginning sentence: "There is a tendency in modern times to depreciate the value of the beautiful and overstress the value of the useful, a tendency curbed in Europe by the imperious insistence of an age-long tradition of culture and generous training of the æsthetic perceptions; but in India, where we have been cut off by a mercenary and soul-less education from all our ancient roots of culture and education it is corrected only by the stress of imagination, emotion and spiritual delicacy submerged but not yet destroyed, in the temperament of the people. The value attached by the ancients to music, art and poetry have become almost unintelligible to an age bent on depriving life of its meaning by turning earth into a sort of glorified ant-heap or bee-hive and confusing the lowest, though most primary necessity of the means of human progress with the aim of this great evolutionary process." It is but fair to point out that the æsthetic degeneration of India had begun long before the imposition of the soul-less education which only precipitated and completed the downfall. Mr. Ghose prefaces the kernel of his subject with a subtle analysis of the threefold uses of Art. "The first and lowest use of Art is the purely æsthetic, the second is the intellectual or educative, the third and highest, the spiritual. The æsthetic is of immense importance and until it has done its work, mankind is not really fitted to make full use of Art on the higher planes of human development. According to our own philosophy the whole world came out of *Ananda* and returns into *Ananda* and the triple term in which *Ananda* may be stated is Joy, Love and Beauty. To see divine beauty in the whole world, man, life, nature; to love that which we have seen and to have pure unalloyed bliss in that love and that beauty is the appointed road by which mankind as a race must climb to God." Mr. Ghosh rightly insists on the value of art in the training of intellectual faculty —divided between the imaginative, creative and sympathetic or comprehensive intellectual

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centres on the one side and the critical, analytic and penetrative on the other. The latter are best trained by science, criticism and observation, the former by art, poetry, music, literature and the sympathetic study of man and his creations. These make the mind quick to grasp at a glance, subtle to distinguish shades, deep to reject shallow self-sufficiency. Art asserts in this training by raising images in the mind which it has to understand not by analysis but by self-identification with other minds; it is a powerful stimulator of sympathetic insight." But it is in the service of spirituality that Art reaches its highest self-expression. "So wonderfully has God made world that a man using a simple combination of lines, an unpretentious harmony of colours, can use this apparently insignificant medium to suggest absolute and profound truths with a perfection which language labours with difficulty to reach. What Nature is, what God is, what man is can be triumphantly revealed in stone or canvas." To mould the finite into the image of the Infinite is another spiritual utility of Art. "Spirituality is a single word expressive of three lines of human aspiration towards divine knowledge, divine love and joy, divine strength and that will be the highest and most perfect Art which while satisfying the physical requirements of the æsthetic sense, the laws of formal beauty, the emotional demand of humanity, the portrayal of life and outward reality—as the best European Art satisfies these requirements, reaches beyond them and expresses the inner spiritual truth, the deeper not obvious reality of things, the joy of God in the world and its beauty and desirableness and the manifestation of divine force and energy in phenomenal creation. This is what Indian Art alone attempted thoroughly and in the effort it often dispensed, either deliberately or from impatience, with the lower, yet not negligible perfections which the more material European demanded. Therefore Art has flowed in two separate streams in Europe and Asia, so diverse that it is only now that the European æsthetic sense has so far trained itself as to begin to appreciate the artistic conventions, aims and traditions of Asia. Asia's future development will unite these two streams in one deep and grandiose flood of artistic self-expression perfecting the æsthetic evolution of humanity." In dealing with the introduction to the subject Mr. Ghose has left himself little space to discuss the various aspects of the national value of Art. It has been seriously contended by some recent critics that Art has no "national value." Art is nothing if not international. An art which cannot transcend the necessities of a group of men bound together by a provincial culture, and surrounded by the accident of local geographical conditions—may have no appeal to humanity at large—and to the extent art is national—it tends to limit its utility to a few specialised group of men and becomes less and less universal—and incapable of expressing eternal varieties. Mr. Whistler and critics of his kind have somewhat pithily expressed the points of view in such phrases as—there is no such thing as 'English' Art—just as there is no such thing as 'English' mathematics. We wish Mr. Ghose had dealt with this kind of criticism of the national 'value' of art. That there is urgent necessity to meet this class of criticism is obvious to any casual student of the attitude of the modern Indian to the quality and character of the national Art of India.

NOTES.

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OURSELVES.—In completing the third year of its existence *Rupam* can well congratulate itself in being able to keep up a high level both in its contributions and in the quality of its reproductions. Indeed the expensive nature of the reproductions entails a very heavy strain on its resources which a very few of our readers are in a position to appreciate. There is not a single Journal in any part of the world which presents to its readers, in every issue, with such an expensive hand-made photogravure plate as it has been our fortune to do. It may be asserted without contradiction that our Journal is the most expensive production in the sphere it occupies. And while we are receiving frequent tributes to the quality of our production from all parts of the world, the moral and material support given to this Journal in India continues to be a matter of grave concern to us. That *Rupam* has been working for a decided influence on the development of art and art appreciation in India is being felt in many quarters. That its influence is not confined to the limited number of its subscribers has been demonstrated by many discussions in the local press particularly in a lively discussion which Prof. Benoy Kumar Sarkar's article evoked in the "Bijoli." That Indian Art has been able, through the medium of *Rupam*, to make many friends is indeed an achievement of which we can be well proud of. But the attention that Indian Art has hitherto received from cultured Indians is hardly satisfactory. Notwithstanding the share that the local university has been able to give to Indian Art in its programme, the study of the subject is yet awaiting the serious attention of Indians. The appalling ignorance of the principles of Indian Art—indeed of Art generally that the learned Councillors of our local Legislative Council recent-

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ly displayed in a discussion connected with the grant to the Indian Society of Oriental Art has helped to demonstrate the shameful neglect which the study of the Fine Art, indeed all forms of Art, has met with in the programme of our educated countrymen. The amount of energy and attention that has been given lately to the needs of political liberty, has been entirely denied to the needs of our cultural emancipation. If this is true, then *Rupam* deserves the positive and active support of every Indian, connected in whatever manner with the development of Indian civilization in all its phases. This support can be given in only one way—in the effort to extend its circulation. If the success of the magazine is dear to our readers, is it too much to ask them to help us to extend the list of subscribers? Will our readers bring it to the attention of their friends and more especially help to see that it appears on the reading table of every club, every library and every school in the country? We have heard some of our critics to say that our Journal belongs to one little coterie and is associated with only one phase of modern Indian Art. Our contributions and illustrations have already amply refuted such a charge. In our last number we have been able to furnish further proofs of the liberality of our outlook. And in according in our present number the place of honour to the work of Mr. Seal, a young aspirant and an ex-student of the Government School of Art, we have been able to provide additional proofs, if such were needed, that *Rupam* is not necessarily tied to one creed or allied to one group of artists. The only rôle of our Journal is to stimulate an interest in Indian Art and help it to attain new forms of development. And we have no doubt that the friends of Indian culture will extend to us a larger share of their support which we have so worthily deserved.

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SIR JOHN WOODROFFE.—The retirement of Sir John Woodroffe from the bench of the Calcutta High Court removes a personality, let us hope temporarily, from a niche in the Calcutta Society which he had made peculiarly his own. Indeed it is incorrect to suggest that he was a 'society man' in the accepted meaning of the term. He was a man of a retiring disposition and he was notoriously absent from most society or official functions. Yet his presence in Calcutta for the last few years has been a power in more sense than one and the influence that he has exercised on the cultured section of Indian Society has been fruitful of results which cannot be gauged at the present moment. After the death of the late Sister Nivedita, one cannot think of a single European except Sir John who has brought such sincere and sympathetic insight into the aims and ideals of Indian culture and has engrossed himself with such assiduous and reverent study of Indian religious literature, which was none the less illuminated with deep and penetrating criticism. He was chiefly known during recent years for his single-minded devotion to the study of *tantra* literature but the time and attention that he has given to Indian Art is very little known outside the members of the Indian Society of Oriental Art of which he was in a sense the Founder and the life and soul for many years. Indeed his interest in Indian Art was the cause of his excursion into the field of Indian religious literature. As a connoisseur of Art, of fine discrimination and wide sympathy his judgment has been ever sought for and relied on by his many friends and colleagues. The active support that he gave in bringing to public attention the new school of Indian Painting was invaluable and is worthy of emulation by many of our own countrymen. As a member of the Gallery Committee of the Art section of the Indian Museum he rendered valuable services and many of the finest treasures of the section owe their selection to his fine and discriminative judgment. He was an enthusiastic and a voracious collector of objects of Indian Art and many rare specimens of Tibetan paintings and copper images have gone to enrich his collection. It is hoped that his collection will be made accessible in the form of a *catalogue raisonne* worthily illustrated by the important specimens. Although he has not found time to help this Journal by his valuable contributions which we are expecting he will now be able to do, he has nevertheless been unstinted in his help in various ways specially by valuable advices with reference to the production.

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ILLUSTRATIONS TO THE MAHABHARATA: In an elaborate address read at the Bhandarkar Institute on the 23rd July 1921 (published in the Annals of the Institute for July 1921, issued in January 1922) the accomplished chief of Aundh, Srimant Balasaheb Pant Pratinidhi, has discussed the lines to be followed in drawing the pictures for the illustrations for the Mahabharata edition undertaken by the Institute. In the course of his very learned address, he has done us the singular honour of commenting, on the views expressed by us on the æsthetic problem connected with the illustrations to the great epic, in a paragraph that we added to our *Notes* in our Fourth Number (October, 1920, p. 35). On the basis of the specimen of an illustration which was published with the Prospectus we were led to our remarks referred to above, which by the way were no means complimentary to those in charge of directing and editing the illustrations. The Chief of Aundh has dealt with our remarks with singular restraint and dignity and on the whole with utmost fairness to us and the views we have expressed. It is unfortunate that our respective ideas and the points of view with regard to this matter are not coincident and notwithstanding many points of agreement, we differ on fundamental principles. But before we go into the matter further, we have one complaint to make with regard to the Chief's

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criticism of one of our remarks which we think is not fair to us. We had ventured to suggest (and we still adhere to our suggestions, notwithstanding the Chief's scholastic and archæological disquisition) that "any true and successful rendering of Indian mythical subjects must follow the path of symbolism and suggestion rather than of realism or naturalism," and demonstrated our position by contrasting the realistic methods of Poynter and Tadema with the imaginative methods employed by Blake and Burne-Jones in treating of epics, legendary or mythical subjects. We did not say a word about the Calcutta School of Painting or their exponents, but on the other hand referred to typical modern European illustrators of myths and legends such as Herman, and Arthur Rackham. Yet our distinguished critic has been pleased to remark: "The sum and substance of the criticism in *Rupam* seems to be that we should follow, in our work, the canons of the New School of Art, developing on the Calcutta side."—Again. "The drift of the criticism seems to be that the pictures should not be of the realistic type, and that the Calcutta School of Drawing should be more or less copied in our pictures." We repeat that we did suggest that the pictures should not be of the 'realistic' type—in the ordinary acceptance of the term—but where have we suggested the Calcutta School should be copied? The "realism" that is necessary to call up the mystical and spiritual atmosphere of the great Indian Saga is of a 'subjective' character and not of the nature of realistic illusion—which has been the bane of "artistic" education in India. Our critic has not a word to offer as to the methods followed by Blake, Burne-Jones, Rackham or Herman and we can legitimately conclude that he is not familiar with their works and the methods that they stand for in the art of illustration. In the present state of our æsthetic education and the absolute unfamiliarity of the masterpieces of Art, European or Asiatic, there is something tragic in a discussion of this character. But it appears to us that our critic has still an open mind and a genuine desire to grapple with the problem, as he says: "I have to request all and especially those that are interested in this subject of our Mahabharata illustrations, that any suggestions on this subject would be welcomed and very carefully considered. They would receive my best consideration and would be given a due weight in my final work." We would beg the Art Editor of the Mahabharata to study carefully the best illustrators of mythical and legendary subjects in Europe, particularly some of the modern exponents—including the picturesque if somewhat empty illustrations of Warwick Goble and Lockwood Kipling of Indian epics. This will give him the necessary preparations for his onerous task and we would particularly recommend study of the works of Burne-Jones, Rosetti, Blake and even the minor members of the pre-raphælite school such as Strudwick incidentally not omitting Simeon Solomon on the one hand, and Henrietta Ræ on the other. And if he will compare and contrast, the last named artist's "Lantelot and Elaine" with Burne-Jones' treatment of the same subject—he will be able to grasp our point of view sooner than any amount of verbal or written discussion. But our critic has indulged in a generalisation which goes to the root of the fundamental of Art and all æsthetic judgment. "Illustrations drawn from subjective standards and based on no fixed principles are surely enough out of place in a standard scientific edition of the Mahabharata." Such statements cannot go unchallenged by artists or art-connoisseurs with any pretensions for the canons of true appreciation and æsthetic judgment and the fact that it is printed in a Journal conducted by eminent philologists and epigraphists, cannot add any halo to such hallucinations and æsthetic fallacies nor make them too sacrosanct for the meanest or the most illiterate artist to question. Such effusions would have been laughed out in the juniormost art club of any country but they are likely to be paraded in India for another century or so or until we succeed in accomplishing our æsthetic re-education by some miracle. No epic or legendary subjects can ever be adequately "pictured" or "realised" except by subjective or spiritual methods of designs. The glory and effulgences of the types of superman which people the dazzling panorama of the Mahabharata—the mystic and romantic atmosphere that pervades each nook and corner of its innumerable episodes and the mysterious dreamlands and the romances of its fantastic and grotesque fancies can never be suggested or visualised by painfully transcribing and tracing out the "details" and "properties" and the types of costumes and ornaments from Sanchi and Bharhut. We are all familiar with the laboured "poetic" abominations which the modern "savâpandit" strings together for the delectation of his patron by mechanical juxtaposition of choice words and classical expressions carefully culled from Kâlidâsa, Mâgha or Bhâravi. The words very rich in their classic association are there, but the spirit of classical Sanskrit is mocked like a human body by the rattling skeletons taken from a dead corpse. The most accomplished painter-archæologists in Europe e. g. Leighton, Tadema and Gêrome, or Overbeck, notwithstanding their remarkable technical achievements have been justly criticised for "having surrendered themselves to feeling with organs of dead Greeks and Romans." We have only ventured to advise the modern illustrators of our ancient epic not to sacrifice themselves on the altar of archæological details. Let us not be misunderstood—we do not entirely discourage a study of the "trappings" and "stage-fittings"—but what we do insist on is that they should be sparingly or judiciously used and after a thorough assimilation of the lessons that Sanchi, Ajanta or Borobodur can teach our illustrators. Even the traditional

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pageants of *Ramlilas* where they have not been spoiled by imitation of the Modern Indian-stage, can offer suggestions more valuable than the Indian "antique." We have taken a vow not to allude to any of the works of the much-maligned Calcutta school or to their illustrations of the Mahabharata and Ramayana but even a superficial study of the designs of stage-mountings of a Fanto or Leo Bakst are sure to open our eyes and to liberate our judgment which the shackles of Ravivarmâ have consigned to perpetual slavery. If our ambitious illustrators of the new Mahabharata care to pick up a nodding acquaintance with what is happening in this sphere in Europe—he will find that on the stage as on the easel picture—on the book illustrations as on architectural sculptures, the trend of the real artist to-day lies in the direction of suggestion, of enlisting the beholder's own powers of fancy, and not merely placing something hard and fast, something immobile before them, to which their intellect may not add anything, and from which it may not detract. In picturing for instance, some old hoary "*ashrama*" of Vashistha or Agastya, the artist will perhaps paint a setting of azure with, may be, a symmetrical arrangement of fantastic trees just to awaken a feeling of distance, severity or mystery—leaving the real task of realising a vision to the imagination of the audience which the artist only stimulates and not strangles and overpowers by too much description with the minutiæ of elaborate details. No amount of accurate translation of 'Karanda mukuta,' 'ratna-kodara-bhandha,' or 'indu-chhandhas' could spell out the spirit of the epic heroes of the "Bhârata." They could offer excellent archæological diagrams—but to call them 'pictures' or illustrations of the themes would be an abuse of epithets. Our critic is very jealous of any play of imagination on the part of the would-be illustrator of the Mahabharata. He *shall* not invent, improvise or imagine anything in connection with his pictures. He must borrow all his costumes, properties and *ayudhas* from the bas-reliefs of Sanchi or the railings of Amaravati. But from where is he to steal the models of the figures of Arjuna and Karna—not evidently from the warrior-types from the Pallava sculptures at the Seven Pagodas or the cyclopean *dwarapalas* of Elephanta—or the archers on the walls of Borobodur—for these 'so-called' masterpieces in stone are disfigured by "mistakes" of anatomy which "mar the correctness of effect." It is not clear if the elementary principles of anatomy "have been honoured in the Ajanta drawings" which as we all know have a full dose of the conventions of Indian artistic anatomy. With regard to "painting" (?) our critic is determined "to follow generally the same Ajanta drawings"—notwithstanding their "mistaken" and transcendental anatomies and "snaky" fingers—for he does not say that he will also "correct" their mistaken anatomies. For picking up notions of "correct" anatomy, we take it, the artists will undertake trips to Paris or Boston. Even at Paris, he must not peep into the Musee Rodin or stray into the Trocadero—he must only confine himself to the "Venus de Milo" and "The Victory of Samoth race." If he adventures into trans-Atlantic shores in search of "correct" anatomy —he must bandage his eyes, like the great Queen Gândhâri, and refuse to look at the epic drawings of Rose O'Neill for they are too full of anatomical mistakes and if in New York he is enticed into the Metropolitan Museum—he must refuse to look at any Bodhisattva of the Wei or T'ang period—for the mistakes of these ancient Chinese artists might vitiate the eye for "correct" anatomy, and for ever disqualify our artist from adorning the pages of the scientifically critical edition of the great Epic. Before such an attitude it is sheer impertinence for any one to suggest that Art is independant of "correct" anatomy or accurate costumes. Illustrations or pictorial accompaniments to the text of a national epic are worse than useless if they are not—liberal interpreter of the spirit of the text—in other words if they are not works of art; and no amount of "correct" anatomy or accurate costumes and "period" architecture can make them so. The spirit of many an old classic legend has been successfully rendered without recourse to any archaic formula of dress or ornaments. The well-known Rajput masterpiece of "Krishna quelling the Kâlîya" (Coomaraswamy, Rajput Painting Plate) is an eminently illustrative example. The character of the theme has been consummately rendered with a remarkable vision and sympathetic power of interpretation notwithstanding the fact that Nanda and Upânanda, on the land, are dressed in Moghul costume as the wives of Kâlîya in the water, are rigged out in the apparel of Kangra peasant folks. Many an archaic Christian theme has been similarly rendered with truth to its spiritual halo by the old Italian painters in terms of local colour and types of their contemporaries, so that there is no use in making a fetish of your archaic apparatus and archæological details. The spiritual contents of the Indian classic can only be adequately rendered if you know how to catch the character of the theme—you cannot trap it by the grossly objective apparatus of your archæological formulas. The spiritual "values" only answer to the extent of the artist's creative vision and the energy of imaginative response—the only resources of his subjective apparatus. We have been at some pains in discussing the methods and manners by which the heroes and supermen of the great tragedies of the great epic and the idealised atmosphere in which the "ideals" and the spirit and character for which they stand for, can be best rendered, as the Chief of Aundh has not suggested anything for the portrayal of this inner phase of the national epic. His chief anxiety has been how to picture and visualise in a credible form the physical environ-

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ment in which the heroes lived, moved and had their being. He is more curious to find out whether he will use a lotus or an acanthus, a swastika, or a trisula as a decorative motif on the *patamandapa* of Kurukshetra. Undoubtedly the Mahabharata will call for a series of descriptive or narrative pictures which will merely give the many dramatic incidents of the "story" and help to concretise and localise the material environment of the rich tapestries of romantic anecdotes. We shall indeed be grateful to the Chief and his 'colleagues of the brush' if they call up before our eyes—the Court of Birâta, the streets of Hastinâpura or the ramparts of the capital of Jarâsandha—with the same authentic accuracy as Alma Tadema—resurrected the streets of Athens—rekindled the Roman sacrificial altars and awakened the echo of dithyrambs to new life. For such a physical picture of the "facts" of the great narrative the works of Alma Tadema or even Leighton or Poynter may serve him as good models. But this photographic realisation of the physical environment rendered in terms of laboured architectural details is only half the picture, for is the great epic nothing but a garland of brilliant anecdotes and military pageants to be rendered in terms of archaic details and archæological trappings? The spirit and character of Epic Womanhood can never be gauged by the manner of the *choli* of Draupadi or the 'material' of *Savitri's* embroidered *Kasaya*. The archaic details can only help somewhat mechanically to project the visualisation of the physical picture through the long corridors of time by investing them with a sense of distance, but the soul of the things, properties and trappings can only be rendered and suggested by subjective means—by symbolisation of lines and forms—by creations, not by transcriptions. Perhaps the Chief of Aundh will send his leading artist to the dusty ruins of old Delhi to borrow for his "scenarios" local colour and atmosphere by making actual sketches of dwarf banians or stately cactuses on the cemetries of old Hastinâpura just as Holman Hunt made an arduous journey to Palestine to study the 'atmosphere' of his famous "Scapegoat." If the artist cannot find pictures for the text in the mirrors of his imagination he will not find it in the mystic dust of the seven old cities of Delhi with all their putrid aroma of ancient history. A picture cannot be made up like Tilottomâ, by the agglomeration of tiny little archæological atoms. Our modern illustrators of Indian epics must choose for themselves whether they will set out to *make* pictures or *fake* them.

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